

IN THIS ISSUE: **SECRETS AND A SPECIALIST—AN INTERVIEW WITH J. H. DUVAL**
WET WALKS IN WEARY WEATHER—By CLARENCE LUCAS

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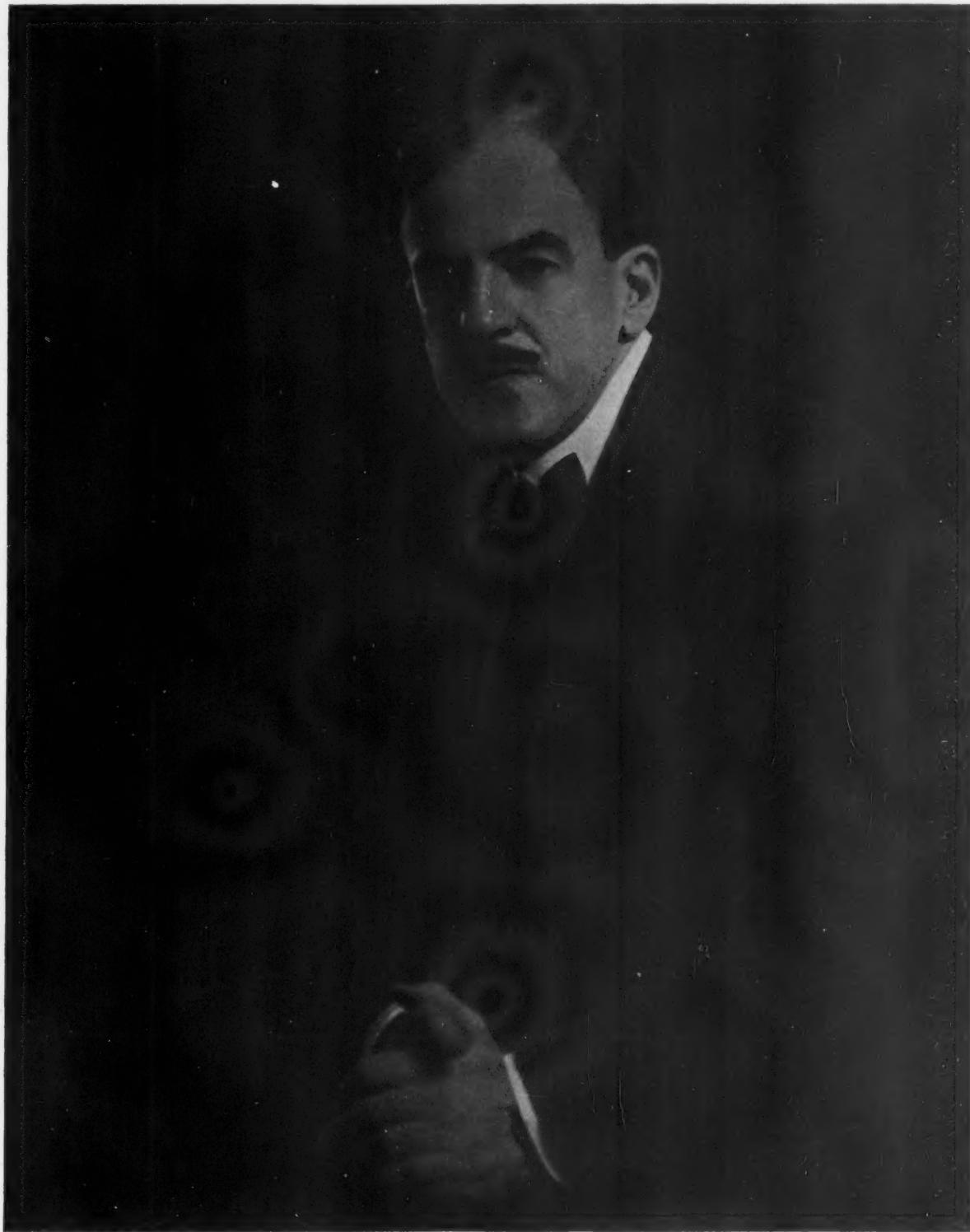
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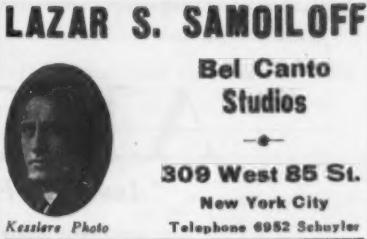


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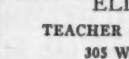
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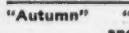
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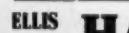
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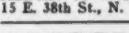
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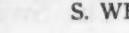
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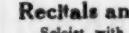
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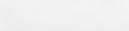
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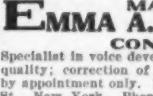
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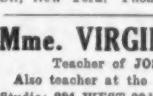
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NEW YORK MAY LOSE GOLDMAN CONCERTS AS RESULT OF CITY HALL POLITICS

Edwin Franko Goldman Protests Against Ruling of Chamberlain Berolzheimer, Who Will Only Permit Two or Three Concerts a Week, Thus Allowing, As He Claims, a Chance for Other Bands—The Guggenheim Family Willing to Underwrite the Series Again But Not Under the Newly Proposed Conditions

—If New Site Can Be Found the Concerts Will be Continued

Those who recall the event that disturbed the serenity of the Goldman Concerts in Central Park last summer—the attempt to steal political capital for the mayor at the expense of the Guggenheim family, which generously gave for the concerts—will not be surprised to learn that fresh trouble has developed and that there is little probability that this tremendously popular series, the concerts of which regularly attracted from 15,000 to 45,000 hearers, will be given in the park this summer. The question of the continuance of the Goldman Concerts depends only upon the possibility of finding a suitable place where they can be given, something that may be difficult on account of the peevish attitude of the city authorities. Edwin Franko Goldman assures the *MUSICAL COURIER* that he will make every effort to find such a location so as not to disappoint the clientele which his seven highly successful seasons have built up. Mr. Goldman issued the following signed statement:

"I have been advised by Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim that they have been notified through Chamberlain Berolzheimer that the series of free concerts by my band, which has been their gift to the City, is not to be continued in Central Park during the coming summer, except under prohibitive restrictions. Last October I telephoned Chamberlain Philip Berolzheimer, whom I had been advised would be in charge of the arrangements for the band concerts for the coming season, asking for an appointment in order to discuss the continuance of the series during the coming summer. I was told that the Chamberlain would not see me, but that if I would put my 'proposition' in writing, it would receive his attention. This was done. My letter is still unanswered. Early in November, the Guggenheims sent a letter direct to Mayor Hylan, offering to present the sixty concerts again to the people of the City of New York as they had done last season. No action was taken on this letter until some time in January. Permission has finally been refused by Chamberlain Berolzheimer, acting on behalf of the Mayor, to give the entire series of concerts in Central Park as was done during the past two seasons. This decision was arrived at after several interviews between the Chamberlain and a representative of the Guggenheim family, during which time the suggestion was made by the Chamberlain that the City would consent to the continuance of these concerts under certain restrictions, notably that all but two concerts a week be given in other boroughs, in such places as Staten Island, Jamaica, Brooklyn, and the Bronx. This was contrary to the original plan of the donors, myself, the Mayor and the Chamberlain, our plan being that the concerts be given in Central Park only, on five nights each week. The suggestion that these concerts be distributed and the series broken up was opposed by the donors and myself for a number of reasons.

"Although it was pointed out that each of the five weekly concerts attracted an audience of from 15,000 to 40,000 people, thus proving conclusively that the demand for these concerts was very great and that it would be unjust to deprive the people of the pleasure by distributing them in various distant parts of the City in the five different boroughs, the Mayor and Chamberlain were obdurate.

"At a meeting a week ago Saturday it was finally decided by the Mayor that we could give three concerts a week in Central Park if we would give the balance elsewhere, at the expense of the Guggenheim families. This offer was peremptorily and emphatically refused, the reason being that the concerts had been given in the borough of Manhattan for the past seven years and have become an established factor of the summer music season, and during this entire period there has not been an omission of a single concert from the schedule agreed upon at the beginning of each season. It is believed that the people even from the adjoining boroughs and towns outside the Metropolitan district, knowing full well the nights on which these concerts are given, make their plans accordingly, and it would be unjust to them, as well as to the organization, to break up this season for no good and sufficient reason.

"The Guggenheim families are quite prepared to continue these concerts in the borough of Manhattan provided a suitable location may be found. Their generosity has been universally commended and previous to the opening of the last season in Central Park they were the recipients of a

reception at City Hall given by the Mayor at which an official flag of the City was presented to them and a eulogistic speech made by the Mayor. This was assumed by the donors to indicate a willingness for continued cooperation and encouragement.

"It is impossible for me to give at this time all the reasons why it would be unwise for us to divide these concerts through the five boroughs. The gift of the concerts was intended as a continuous series with a definite educational value in view. Those who have followed our pro-

neighborhood affairs in which our organization should tour Greater New York, but for the whole City, with a permanent location in this borough.

"These concerts started in 1918 and were first given on

(Continued on page 29)

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At First Metropolitan Performance This Season of Wagner's Popular Opera, the Tenor Makes a Misstep in the Darkness and Falls Through a Trap to the Lower Level Twenty-one Feet Below the Stage—Survives With Only Broken Finger and Bruises

The scene change in the last act of *Siegfried*, behind that hissing steam curtain, is rather complicated, but the Metropolitan stage personnel is made up of veterans, the

scenery movements follow one another according to strictest schedule, and the shift is completed without the slightest confusion. Under the stage Joe Crispino superintends the operation of the trap which brings down a section of the scenery that is vanishing to make place for the great tree on the mountain top of the last scene. The scenery came down all right last Thursday afternoon, but something else came after it, something heavy, that hurtled past Joe and landed on the next lower level, twenty-one feet below the stage. Earle Marshall, electrician, was close by.

"What's that?" he cried.

Down on the lower level two carpenters, William Delaney and William Brown, heard the noise as the object, whatever it was, landed on one of the narrow operating platforms, and ran to see what it was, fearful that the trap might be jammed.

But the object they found was no erring bit of scenery, no stray piece of stage property. It was, in fact, nothing less than Siegfried himself. Curt Taucher (and it is a peculiar coincidence that "Taucher" means literally "diver"), making a misstep in the darkness above, which hid the confusion of the scene change only too well, had taken a terrifying dive through the open trap into the depths beneath the stage.

Delaney and Brown, horrified, expected to pick up a fearfully mangled body, or even a corpse, but before they reached Taucher he was struggling to his feet.

"I must go on," he said to them, grasping the girders of the bridge for support and trying to stumble toward the side where the stairs led back to the stage. They grasped him under the arms and helped his tottering steps along and up the staircase.

At the top they met Carlo Edwards, in charge of the stage, who hurried with blanched face to see if there was any chance in the world that the curtain would not have to rung down.

"I'm all right," said Taucher. "I'm all right. Where's my sword? I must have my sword."

Hardly were the words out of his mouth before the orchestra gave the music cue. On went the lights and the final scene opened. Siegfried had to go on without his sword, but they found it down on the platform where he had fallen and managed to slide it out to him behind the big tree, at the foot of which Brunnhilde (Mme. Larsen-Todsen) was lying to await the hero who should awaken her, all unconscious that anything except Wotan had attempted to hinder his journey up to her mountain top.

The audience had no inkling of what had occurred, nor had Artur Bodanzky, conducting the performance. Only those near the stage could see that Siegfried trembled a little and seemed to lean rather heavily on his sword for support through the first part of the scene, though as time went on he got back into his stride, singing and acting the glorious final moments of the work with astonishing freedom and poise.

It was the first performance of Siegfried of the season and the house was jammed with an enthusiastic mob of Wagner lovers. After the final curtain fell the artists were called out half a dozen times by a long continued salvo of applause. Taucher, smiling, went out each time with Mme. Larsen-Todsen. As he stepped back onto the stage after the final call friends and newspaper men

(Continued on page 35)

Tercenary of Famous English Composer to Be Celebrated Next Summer

London.—Next June will see the tercentenary of Orlando Gibbons, one of the greatest British composers. Famous specially for his religious music, Gibbons also wrote a great deal of instrumental music, some of which will be performed during the celebrations, which are to be held at St. Paul's Cathedral, Southwark Cathedral, Westminster Abbey and elsewhere.

G. C.



Julian H. Stein photo

ARTHUR SHATTUCK,

who has filled a number of important engagements during the past few weeks. On February 23 he played the Bach triple concerto with Maier and Pattison and the Detroit Symphony Orchestra in Ann Arbor; March 6 he gave a recital program under the auspices of the St. Louis Piano Teachers' Association; March 13 and 14 he played with the Chicago Symphony in Chicago; March 17 he was soloist with the St. Louis Orchestra in Louisville. On March 20 and 21 Mr. Shattuck will be soloist with the Reiner forces in Cincinnati, and on March 27 and 28 he will again assist in the performance of the Bach concerto with the Detroit forces in Pittsburgh.

grams for the past seven years know that we are doing serious work. We have ideals and have tried to maintain a high standard. We have tried to raise the standard of bands and band music, and we have been able to indulge in musical luxury, which most musical organizations could not afford. It is not possible to perform a really high class program without rehearsals. Rehearsals are expensive and, fortunately, through the generosity of our donors, we have been able to rehearse and prepare our program for the season. When I prepare my programs I do not begin the work a week before the concerts take place. I work on the programs throughout the year, devoting months to their preparation. We have always used a program schedule for the sixty concerts in advance of the season. This has been varied to suit the tastes of New York's cosmopolitan population. Our schedule for the coming season was completed some time ago, and would lose all its value were our season to be broken up. After making preparations for a season here it would be folly to give concerts other places. The concerts were not intended as

WET WALKS IN WEARY WEATHER

By CLARENCE LUCAS

Paris—Last week some private business took me to London, and on Sunday afternoon I went by force of habit to the old familiar Queen's Hall to hear how music sounded in England after eighteen months of Paris.

First, let me relate that when I stepped on board the steamer at Havre to cross the channel to Southampton during the night, all the stars in the heavens were glittering like silver lamps in a vault of rich blue black. But when I awoke in England the sky was veiled in grey and the dismal pavements were wet. Instead of the overheated train which carried me from Paris to the sea, I found the English train an unheated icebox, and I arrived in London chilled to the bone. The great and gloomy city was covered with a cloud of thick blue gray, and I smelled again the smoky atmosphere which I have known since forty years ago. As I left the station to board the electric car for southwest London, I saw two motor drivers laughing boisterously and exchanging witticisms. In the car were a dozen or more passengers smiling and making facetious remarks about the weather, and all the friends I met in the course of the morning were apparently happy and contented with life in general, including taxes and the high cost of living.

I remember reading that when Haydn crossed the channel he witnessed a storm—or what seemed like a storm to the little sailing vessel of that period. He had to wait on the French coast several days for a favorable wind to sail to England. It is possible now to fly from France to England in a few minutes. The two nations have been brought together, physically, to an extent undreamed of in the times of Haydn. Yet they are as far apart in tastes and temperament as they were in the days of Gluck and Handel. Both nations appear to hold each other in profound contempt as regards musical culture. French music, apart from Gounod's *Faust*, Bizet's *Carmen*, and two or three works of Saint-Saëns, is almost as unknown in England as the works of British composers are unfamiliar to the French.

My visit to Queen's Hall, therefore, was not merely to hear the orchestra under Sir Henry Wood perform a number of well known works. I was curious to see how an English audience would receive a vocalist who was appearing for the first time in England after a long experience of the operatic life in Italy, Germany, France, Austria and Spain. I knew, for example, that the name of Galli-Curci was a household word in England as in the United States. But no one can tell how Galli-Curci would be received in France, as she has not yet appeared there. On the other hand, Luella Melius, who had been acclaimed in several continental cities, was an unknown singer in London. I had heard Luella Melius at the Grand Opera in Paris, and in recital. I knew how cordially the French public and the critics had welcomed her. I wondered how her art would appeal to the English psychology, if I may be allowed the expression. I felt like a chemist watching the results of a new mixture of alkali and acid; I confess I was surprised at the warmth of her reception and I cabled to New York that Luella Melius was immediately engaged for recitals in the huge Albert Hall in April—that is to say, as soon as she is able to return to England from her operatic engagements in Italy and Spain.

RENDERING UNTO CÉSAR

The account of the forthcoming concerts in the Albert Hall I must leave to my colleague, César Saerchinger, the London representative of the MUSICAL COURIER, who happened to be in Berlin during my short visit to London. I willingly render unto César the things which are César's, and trust that he will not consider my invasion of his territory other than a psychological inquiry into the musical mentality of the British nation.

During my trip to the land of my fathers, I had more or less long interviews with Sir Henry Wood, Oskononton,

Marie Novello, George Woodhouse, Edward Goodman, Norman Wilkes, Alfred Kalisch, Walter Eastman, and other musical friends.

The weather was unmercifully vile. Wind, fog, rain, hail, snow, smoke, cold—such is the record. I carried a camera with me from Paris but was ashamed to let it be seen in London, lest I should be taken for a lunatic. Perhaps my fears were unfounded, but I got no pictures. I had intended photographing the inn where Wagner stayed in 1839, when he landed from the sea voyage which inspired him to write *The Flying Dutchman*.

OLD LONDON IN THE RAIN

A few hours before I set out for France again, I piloted Luella Melius through some of the historic nooks and corners of old London. Under the protection of water-proofs and umbrellas we visited Fetter Lane, which Swift says was the address of Gulliver. We saw the dingy walls of Clifford's Inn, founded in 1350, where I had gone to a concert of ancient music with David Bispham and sat beside the famous painter Leighton, thirty years ago. We passed the doorway of Dr. Johnson's house where the first dictionary of the English language was completed about 175 years earlier. We made our way undaunted through a downpour to Wine Office Court, where Goldsmith lived when he wrote his *Vicar of Wakefield*, and we entered the dining room of the little inn which often heard the voices of Johnson, Burke, Reynolds, Goldsmith, Boswell, Garrick, in the days gone by. And then we passed through the gateway of the Tudor building containing Prince Charles' room, and came upon the grave of Goldsmith by the Temple, where the Crusaders of King Richard's army sleep in their seven-hundred-year-old graves. We sought shelter from the rain under the arches of the beautiful gothic hall in which Shakespeare had read or acted a play or two before Queen Elizabeth near the end of the sixteenth century, and caught a passing glimpse of the Temple Gardens, more of an enchanted land to me than any other garden in the world; for in them Shakespeare laid the scene of the beginning of the Wars of the Roses, when York plucked a white rose, and Lancaster took a red one from the bushes in the Temple Gardens. Facing the gardens is the birthplace of Charles Lamb. In these gardens he played his boyish games and saw the characters he made live forever in his essays.

Then we passed hurriedly along the Embankment, noted the bust of Arthur Sullivan out-facing bravely the winter's wind and water, and came at last to the gray and antique chapel of the Savoy, wherein the poet Chaucer was married to a maid who eventually discovered that poets and poetry were not very much to her taste. Well, those ill sorted marriages have happened very often since 1366, if the records speak truly.

I had barely time to pack my handbag and catch the train for Southampton. The steamer left the dock at midnight and steered for France through the wind and rain. We seemed to sail in a long, dark tunnel, with the sea beneath and the black clouds overhead. In the words of Dante, translated by Carlyle, "I entered by that hidden road to return into the bright world. . . . I distinguished through a round opening the beauteous things which heaven bears, and thence we issued out again to see the stars."

Modern Evening, March 27

With the "Modern Evening," to be given at Rumford Hall, 50 East 41st Street, March 27, Cornelius van Vliet, cellist, completes a series of three period programs of chamber music which he has presented this season with the assistance of various artists.

The modern program will be given by Evelyn Jeane, soprano; John Amans, flute; Bernard Wagenaar, piano, and the New York Trio, in which Clarence Adler is pianist; Louis Edlin, violinist, and Mr. Van Vliet, cellist. The Trio, which, as a whole, has appeared on no other program of this series, will play the opening number, John Ireland's second trio.

As in the earlier numbers of this series—"classic evening" and "romantic evening"—the program selected for the "modern evening" is made up largely of musical novelties, but one number Goossens' Five Impressions of a Holiday, for flute, cello, and piano, has been heard in New York previously.

In addition to Ireland and Goossens, the other moderns to be presented on this occasion by compositions new to New York audiences are F. B. Busoni, Joseph Marx, Paul Hindemith, and P. Scheinflug. In the Scheinflug number—Two Songs for voice, cello, and piano—Miss Jeane will supply the vocal parts. Mr. Wagenaar and Mr. van Vliet will play a group by Hindemith, Marx and Busoni.

Summer Class for Violinists

A summer class for violinists will be held again this year by Hugo Kortschak at the Berkshire Music Colony on South Mountain, Pittsfield, Mass., starting August 10 and lasting six weeks. Violinists will have the opportunity for solo study, for chamber music playing, and for getting advice on their teaching problems. They will find the Berkshire Hills incomparably charming during the latter part of summer when the session will be held, and the active musical life on South Mountain will be an incentive and inspiration to work.

Mr. Kortschak will make a trip to Europe in the early summer, planning to visit England, Germany, Austria and Italy. The current season has been a most active one for him in playing and teaching. He has taken part in the cycle of eight concerts, representing the complete chamber music works of Brahms, playing



FRANCES PERALTA

Metropolitan Opera soprano, who sang the title role of *Aida* with the Washington Civic Opera on March 3, other guest artists being Jeanne Gordon and John Charles Thomas. Mme. Peralta made an all-around excellent impression. President and Mrs. Coolidge were in the large audience.



SANDOR HARMATI,
who won the Philadelphia Chamber Music Association \$500
prize for his string quartet.

the three violin sonatas and the viola parts in the string quartets, quintets and sextets. There were successful sonata recitals together with Francis Moore, including such appearances in New York, Charleston, S. C., Rome, N. Y., New Brunswick, N. J., Duluth, Minn., etc., and solo recitals in which he featured the most serious and artistically valuable phase of violin playing.

He believes that students ought to strive for a foundation, not only in the accepted violin repertory, but for one that also will enable them to face the development that music is bound to go through in the next half century, to face it and to take part in it and further it.

A Busy Thomas James Kelly Artist-Pupil

Mrs. Stewart Thompson, of Glendale, formerly Margaret Powell of Michigan, was the soloist at the MacDowell Society of Cincinnati meeting, February 22, when she divided the honors of the day with J. Herman Thumann, who spoke interestingly on the Operatic History of Cincinnati. Mrs. Thompson sang beautifully two groups of songs, and Cincinnati is congratulating itself on the fact that her recent marriage makes her residence there a permanent one. She has been one of Thomas James Kelly's best artist-pupils for several seasons, and still keeps up her work with him.

Alton Jones to Assist Louis Bailly

Alton Jones, pianist, will assist Louis Bailly (formerly a member of the Flonzaley Quartet) in his viola recital at Town Hall, on March 28, playing the solo parts for piano in sonatas, by Gustav Strube and Paul Hindemith, as well as in the Schumann Märchenbilder.

Mr. Jones, whose recital at Aeolian Hall in January, received unusually favorable press comments, will make his fourth New York appearance with orchestra next season and will also appear in recital.

Ernest Davis in Cadman Opera

Ernest Davis, tenor, has volunteered his services for the next concert in the Music Settlements Artist Series in Carnegie Hall, on March 20. On this occasion a new opera by Charles Wakefield Cadman will be produced, called *The Garden of Mystery*, and Ernest Davis will sing the tenor part.

Peterson to Sing in Manitowoc

Contracts have been signed for an appearance by May Peterson in Manitowoc, Wis., on March 24. She has already sung in her home State this season, at Eau Claire, Water-town, Waukesha and Beaver Dam.

Orchestra Dates for Gradova

Gitta Gradova will be soloist with the Cincinnati Symphony Orchestra on March 20 and 21. On March 28, Miss Gradova is soloist with the St. Louis Symphony Orchestra at New Orleans.

OBITUARY

WILLIAM S. JARRETT

Buffalo papers noted the death last week of William S. Jarrett, organist and instructor, aged fifty-eight. He had been organist and choir director of Asbury M. E., Plymouth M. E., Westminster Presbyterian and Delaware Avenue Baptist churches. He was also a member of the American Guild of Organists and of the Chromatic Club.

DR. BRUCE S. KEATOR

Dr. Bruce Smith Keator, husband of Harriet S. Keator, well known organist and choir director of Asbury Park, N. J., died in that city March 9, age seventy-two. He was, in conjunction with James A. Bradley, a founder in the development of Asbury Park. The many friends of Mrs. Keator extended sincere condolence.

CHAMBER MUSIC AND RECITALS DRAW FLORENTINES' ATTENTION FROM OPERA

American Singer Introduces American Songs

Florence.—Since the opera season in Florence offers nothing of particular interest, repeating the usual repertory, from Trovatore to Andrea Chenier in monotonous succession, the better class of music lovers has turned exclusively to the concert hall for its enjoyment. Especially in the matter of chamber music it has been well repaid, though soloists of high standing have been heard as well. Thus the famous White Hall of the Pitti Palace has resounded to the violin of Joseph Szigeti, and to the cello of that remarkable young Spaniard, Cassado, who, with Giulietti Gordigiani Mendelsohn at the piano, has presented, among other things, a sonata of his own, interesting by reason of its Spanish character and the melodiousness of its themes.

In the same hall we have heard the Busch Quartet, a favorite visitor, and Alice Ehlers, a sort of German edition of Wanda Landowska, who played upon a Pleyel harpsichord sonatas, suites and dances by Domenico, Scarlatti, Rameau, Pachelbel, Bach and Handel, and accompanied her two sisters, Mariette and Marta Armstad, in arias and duets of the same period—all to the utmost delight of the audience.

AMERICAN SINGER AND AMERICAN SONGS.

A most interesting song recital was that of a young American soprano, Genevieve Cadle, who sang, besides a group of songs by Castelnovo-Tedesco, a number of American songs by A. Walter Kramer, Horace Johnson and Wintner Watts, now a resident of the American Academy in Rome. His works reveal a most original personality. Miss Cadle inter-

preted the songs with great finesse and by means of a beautiful voice, and earned copious applause.

Ottorino Respighi, composer and now director of the Santa Cecilia in Rome, and his wife, Oliva Sangiovanni, have given two recitals, consisting almost entirely of Respighi's works. They reaped their usual success. Another of our young composers, Mario Castelnovo-Tedesco, accompanied Mme. Salomea Kruceniski in a perfect presentation of modern songs, including his own, besides those of Pizzetti, Liuzzi and De Falla. Finally, modern music has been essayed by Mme. Denyse-Molie, of Paris, under the auspices of the Institut Français of Florence, where she played piano pieces by Francis Poulenc, Jacques Ibert, G. Migot, Le Flem, Delmas and V. de la Casimiere.

F. L.

HAMBURG HEARS QUINTET OF OPERATIC NOVELTIES

Ravel's Spanish Hour Has Its German Première—Wagner's Liebesverbot Revived

Hamburg.—No less than five novelties within less than three weeks is the record of Hamburg's opera houses. The five works, by Ravel, Stravinsky, Hindemith, Dohnányi and Richard Wagner, represent as many different styles and genres, and a more violent contrast could hardly be imagined. The first, Ravel's *L'Heure Espagnole*, experienced its German première on this occasion (after being heard in the German language at Prague), and requires no comment here. Wagner's *Liebesverbot*, though an immature work and suffering from a curious mixture of styles, from opera buffa to the music drama, left, strange as it may seem, the most lasting impression.

That it is the work of a genius is obvious, though he was but twenty-two and at the very beginning of his development. Against its shortcomings stands an unparalleled instinct for the stage, and there are in it ensembles of astonishing power and conciseness, with elements of tension and animation which move and compel. The Volksoper, which revived the work, used the arrangement made by Heger for the Munich Opera, and Conductor Bruno marshalled all the energies of orchestra, chorus and soloists in the successful endeavor to reveal a period of Wagner's development.

The other four works were all produced at the Stadttheater under the baton of Egon Pollak, who thus proved his extraordinary adaptability to different styles. In Hindemith's *Sancta Susanna*, which incidentally aroused the passions of the morality mongers and even became a political issue in the Hamburg Senate, everything centered upon the unholy ecstasy of the lustful nun; while Stravinsky's *Story of a Soldier* had the character of a parodic grotesquerie. Walter Elschner, celebrated for his Mime in Bayreuth, made an unforgettable Devil in this piece, though the Speaker, namely Director Leopold Sachse, was equally remarkable in his way.

Dohnányi's pantomime, *The Veil of Pierrette*, which completes the quintet of novelties, has too little musical substance to satisfy the demands of those who go to the opera to hear opera. Indeed, if anything was proven by the juxtaposition of these five works, it is the fact that Wagner, after all, pointed the true way of development, despite Ravel, Hindemith, Stravinsky and Dohnányi, whose aim, in one way or another, is the supplanting of opera by something else.

EDITH WEISS-MANN.

VIENNA'S MUSICAL UNIVERSITY

Richard Strauss and Max Reinhardt Among the Professors

Vienna.—The transformation of the Vienna State Academy of Music into a State High School for Music was officially celebrated on February 10, with great pomp and after a considerable delay, caused, according to secret reports, by the fact that the money had been lacking to pay for the golden chain with which, according to custom, the rector of the high school (which in German countries is synonymous with University) was to be decorated. In fact the chain was not present when Josef Marx, heretofore director of the Academy, was solemnly instated as rector of the new High School. In his inaugural address Rector Marx delivered a few harsh and none too tactful remarks against modern tendencies in music—a circumstance which aroused much comment, and which does not augur well for the future of the institute.

Richard Strauss, who had consented to lead a master class in musical style and composition, was absent, but Max Reinhardt was there and has already begun his activities at the head of a master class in acting and stage management. On the whole, the career of the High School opens very unpromisingly, for just during the past few weeks there has been much discussion of the scanty funds of the institute and on the miserable salaries which the state pays its professors. The ceremony was opened by a Fanfare contributed by Strauss, and president Hainisch, the government members and many prominent musicians and artists were among those present. In the evening, the opera class gave the first local production of Mozart's early opera, *La Finta Semplice*, under the baton of Dirk Foch.

P. B.

GOOSSENS CONDUCTS MAMMOTH BENEFIT CONCERT IN LIVERPOOL

Liverpool.—An orchestral concert conducted by Eugene Goossens, with a personnel of 164, has been the sensation among recent musical events. The object of this monster gathering was to swell the funds of the Musicians' Union and the novelty of the affair brought together an audience of nearly three thousand, which severely taxed the capacity of the Philharmonic Hall. Tschaikowsky's fourth symphony, Liszt's *Préludes* and the *Tannhäuser* overture were the none too unusual program, but the performance, despite the scant time for rehearsal, made up for the lack of novelty.

A PROMISING SINGER.

Wagner and Tschaikowsky, alas! was also the newest that Sir Thomas Beecham had in store with the London Symphony Orchestra next day. This time it was the over-worked *Pathetic* and the *Siegfried Idyll*. Noteworthy only

was the soloist, a young singer whose surname is Paikin and who is, if I mistake not, destined to make a name for herself. She is Lancashire born and has a varied experience in Italy and elsewhere. She is not only young but also endowed with an attractive personality.

Some comparatively novel things were offered in the seventh and eighth Philharmonic concerts. At the former, Sir Henry Wood presented McEwen's *Grey Galloway*, an agreeable and pleasantly scored symphonic suite. McEwen is the successor of Sir Alexander Mackenzie as principal of the Royal Academy of Music, and is a much respected, if not perhaps an inspired, musician. At the eighth concert we heard, besides Elgar's *Froissart* overture, Lord Berners' scintillant Spanish Fantasy, a light composition well worth hearing once.

W. J. B.

LA MONNAIE REVIVING CENTURY-OLD WORKS

Brussels.—The time seems to be favorable for the revival of operatic works of the beginning of the last century. After *La Vestale* of Spontini at the Théâtre de la Monnaie, the Concerts Spirituels have exhumed Méhul's *Joseph*, and the Conservatoire has given a complete presentation of the second and third acts of Weber's *Euryanthe*. These revelations of the emotional expressions of a time already remote from ours are not without surprises. In the case of *La Vestale* they were mild; in the case of *Joseph*, deceptive. Only the genius of Weber has retained the imperishable flavor of living and sincere things.

Russian opera is in the ascendant here. After Boris and Prince Igor the Monnaie has brought out *The Fair of Sorochin*, Moussorgsky's last opera, with the orchestration of Tcherpnin. While the production rather accentuated the grotesque side of the work, the interpretation lost nothing of its humor, comedy and mordant satire.

A. G.

FOREIGN NEWS IN BRIEF

SZIGETI INTRODUCES BLOCH AND YSAYE WORKS

Paris.—February 22.—At his forthcoming recital here Joseph Szigeti will give the first performance of Eugene Ysaye's sonata in G minor, which the composer dedicated to him. Shortly after, he will introduce Ernest Bloch's *Baal Shem*, recently published, at the concerts of the Revue Musicale.

L.

WORK BY BRETON COM- POSER WELL RECEIVED IN PARIS

Paris.—February 19.—A new orchestral work by Louis Vuillemin, a Breton composer, was produced at the Theater Mogador, under Rhené-Bâton and had an excellent success. It is a Breton tone-painting entitled *En Kernéo*, which was originally written for the piano, but is so brilliantly orchestrated that this origin is not discernible. It is a realistic and impressionistic, presenting a series of local scenes—peasants dancing to the national "bimous," a love episode, a brawl of drunken sailors, the interior of the ancient church of Notre Dame de Kerinec, etc. The press is most favorable.

AUSTRIA'S OLDEST COMEDIAN

Vienna.—February 18.—Leopold Strassmeyer, eighty-year-old dean of Austrian actors, who created the leading parts in many famous Viennese operettas, celebrated his fiftieth jubilee as actor. His jubilee was made the occasion for a most significant new institution; his colleagues presented him with a golden ring destined to be bequeathed by him to whomever he considered the greatest comedian; and always to remain the property of whomever the respective possessor deemed his most worthy successor. A similar "ring of greatness" already exists in Germany; its first possessor was Iffland, the historically famous actor, and at present it is in the hands of Albert Bassermann.

P. B.

FLOTOW OPERA REVIVED AFTER SIXTY YEARS

Berlin.—February 22.—Friedrich von Flotow's comic opera, *Fatme*, will have its German première at the Theater des Westens here on March 8. The work was written for Paris and was produced there in 1866, after which it was lost. It has never been given since, but has recently been arranged for the German stage by Dr. Benno Bardi. Some leading singers of the Staatsoper and the moribund Volksoper will take part.

C. S.

hardly grateful to the soloist who was however warmly applauded by an audience which seemed to have little doubt that it approved his amazing skill, even if it were not certain whether the material on which it was expended was altogether worthy of the efforts entailed.

G. C.

MARYA FREUND IN FLORENCE

Florence.—February 18.—Mme. Marya Freund has given an interesting recital in the White Hall of the Pitti Palace, under the auspices of the Amici della Musica, and accompanied by Castelnovo-Tedesco.

F. L.

NEW MUSIC IN WARSAW AND A NEW MUSICAL MAGAZINE

Warsaw.—February 18.—Among the novelties offered by the Filarmonia this season are Honegger's *Pacific 231*; Ravel's *La Valse*; the Stravinsky piano concerto, played by himself; and the Prokofieff violin concerto played by Szigeti. Polish works include a Romantic Suite, by Rogowski; an orchestral suite, *The Sea*, by Joteyko; and two Szymanowski symphonies. A new monthly, *Muzika*, has made its first appearance, edited by Mateusz Gliński. It is the organ of the I. S. C. M. R.

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C. S.

AN IRISH OPERA

London.—February 20.—An operatic novelty, *Harold White's Irish opera, Shaun the Post*, will be presented by the Carl Rosa Company at Liverpool shortly. It deals with a romantic episode of the rebellion of '98. The work was first heard at the Taitteann Games last summer, and was most favorably received largely owing to the old Irish folk songs, of which the composer has used a number in his opera. P.

FOREIGN NEWS IN BRIEF

Strauss Rewrites DER ROSENKAVALIER FOR THE SCREEN

Vienna.—February 16.—Arrangements have been completed whereby *Der Rosenkavalier* will be filmed, under the supervision of Hofmannsthal and Strauss; Hofmannsthal will re-write the book to suit the requirements of the screen, and Strauss is preparing a condensed version of his score as accompanying music. Robert Wiene, of Vienna, will direct the production.

P. B.

ROBERT HEGER FOR VIENNA

Vienna.—February 17.—The long-sought "first conductor" for the Staatsoper seems to have been found, quite unexpectedly, in the person of Robert Heger, from the Munich Opera. Heger turned up suddenly and without advance notice to conduct *Tristan* at the Staatsoper, and following his success was invited to remain and conduct *Der Rosenkavalier* and the revival of *Rienzi*. It is generally assumed that Heger will be engaged for the Staatsoper, while, independent of his engagement, Bruno Walter and Furtwängler are still mentioned as candidates, the latter as a guest conductor.

P. B.

MASCAGNI'S BROKEN BATON —OPEN-AIR AIDA

Vienna.—February 17.—A syndicate is now being formed to bring about a revival of last year's open-air performances of *Aida* at Vienna. The same enterprise which became bankrupt at Berlin last fall), again with Zenatello and Maria Gay, and with Mascagni at the desk. One feature of the Mascagni advertising campaign now on at Vienna was the sale at auction of the maestro's baton which broke during a rehearsal for his operetta. Yes, at the Bürgertheater. The relics of the baton yielded the sum of four millions (about \$55).

P. B.

SECOND DRESDEN ORCHESTRA FORCED TO QUIT

Dresden.—February 21.—The remaining four concerts scheduled for this season by the Dresden Philharmonic Orchestra have had to be cancelled. The lack of sufficient patronage has increased the deficit so that the orchestra is forced to disband for the present.

I.

AMERICAN VIOLINIST SCORES IN ROME

Rome.—February 13.—Jenny Skohnik, American violinist, achieved one of the most brilliant successes recorded for any foreign artist unknown to Italy at the Sala Sgambati, receiving the congratulations and awakening admiration of all the musical authorities present.

D. P.

EDITH TAYLOR THOMSON FINISHING TENTH YEAR AS CONCERT MANAGER

During That Period She Has Presented in Pittsburgh Many of the World's Greatest Artist

Edith Taylor Thomson is just finishing her tenth season as a concert manager in Pittsburgh, and in that time has presented many of the world's greatest artists to her public. Seventeen years ago when the need for self support came, Mrs. Thomson began in a small way as a musical press



EDITH TAYLOR THOMSON,
Pittsburgh concert manager.

agent for Pittsburgh musicians. This work was successful and for some seasons she was chief publicity manager for the Pittsburgh Festival Orchestra, of which Carl Berthaler was conductor. Mrs. Thomson handled a few outside attractions at that time, among them, the Chicago Grand Opera

Company, Eames and Gogorza, and other attractions playing her city.

In the season of 1914-15 she became manager of the Heyn concerts, of which Roman H. Heyn was the founder and guarantor, and during her first season in this capacity presented Alma Gluck, Johanna Gadski, Antonio Scotti, Efrem Zimbalist, Felice Lyne, Jose Mardones and John McCormack.

The following season, 1915-16, Frieda Hempel, Pasquale Amato, Mischa Elman, Fannie Bloomfield-Zeisler, Marie Rappold, Titta Ruffo, Emmy Destinn and John McCormack appeared in Pittsburgh under Mrs. Thomson's direction. Her 1916-17 attractions included Josef Hofmann, Gluck and Zimbalist, Albert Spalding, Rudolph Ganz, Sophie Braslau, Schumann-Heink and Mischa Elman. The following season, 1917-18, she presented the Cincinnati Orchestra, with Rudolph Ganz as soloist, Tina Lerner, Efrem Zimbalist, May Peterson, Jose Mardones, John McCormack, Alma Gluck and Mme. Galli-Curci.

The season of 1918-19 Mrs. Thomson's list included the Scotti Grand Opera Company in a fine performance of *L'Oracolo* and *Cavalleria Rusticana*, Josef Hofmann, Toscha Siedel, Benno Moiseiwitsch, Anna Case, Albert Spalding, Reinold Werenrath, Frances Alda, Charles Hackett, John McCormack and the San Carlo Grand Opera Company.

Yvette Guilbert, Heifetz, Galli-Curci, Hipolito Lazaro, Mabel Garrison, Emmy Destinn, Yolanda Mero, Louis Graveure, Ysaye and Elman, the Paulist Choristers, under the direction of Father Finn, the Grand Opera Quartet, (Frances Alda, Carolina Lazzari, Martinelli and De Luca) and the Vatican Choirs, under Casimiri, were heard in Pittsburgh under Mrs. Thomson's management during the season of 1919-20. She handled the first Pittsburgh appearance of the Vatican Choirs in conjunction with May Beegle, and the second appearance alone. 1920-21 was one of Mrs. Thomson's busiest seasons. She presented in Pittsburgh Enrico Caruso (in association with Standard Talking Machine Company), Mary Garden, Louise Homer, Louise Homer-Stires, The Artists Trio (Grace Wagner, Carolina Lazzari and Renato Zanelli), Josef Hofmann, Jacques Thibaud, Gluck and Zimbalist, Anna Pavlova and her Ballet Russe, Jan Kubelik, Emmy Destinn, San Carlo Grand Opera, Ruth Draper and the Eight Popular Victor Artists.

The season following, 1921-22, another group of prominent artists appeared in Pittsburgh under Mrs. Thomson's direction, which included Josef Hofmann, John McCormack, Galli-Curci, Mario Chamee, Erika Morini, Carolina Lazzari, Ulysses Lappas, Jascha Heifetz, Maier and Pattison, Hulda Lashanska, Alda and Zanelli, Heifetz, the San Carlo Grand Opera and the Victor Artists.

At the close of the season 1921-22, Mr. Heyn, whose business interests took him to an eastern city, withdrew from the concert field in Pittsburgh and since that time Mrs. Thomson has been arranging and promoting the concerts alone. In her first season as an independent, 1922-23, she presented Titta Ruffo, Erika Morini, the San Carlo Grand Opera Company, John Charles Thomas, Queena Mario, Padewski, the Ukrainian National Chorus, and gave Pittsburgh its first opportunity of hearing Maria Jeritza and Feodor Chaliapin. Marcel Dupré, the French organist, and Ruth Draper also appeared under her banner that season.

Last season Mrs. Thomson brought to her Pittsburgh patrons eight performances of the Wagnerian Grand Opera Company, Mary Garden, The Harvard Glee Club, Padewski, the Ukrainians, Elman, John Charles Thomas, Lionel Tertis, John McCormack, Ruth Draper, Elsie Janis, Vladimir de Pachmann, Mitja Nikisch, Zlatko Balokovic and the San Carlo Opera Company. She also managed the Pittsburgh appearance of Eleonora Duse and was the Pittsburgh representative of the Cleveland engagement of the Metropolitan Opera Company.

Artists presented and to be presented in the present season include Margaret Matzenauer, Emilio de Gogorza,

Dusolina Giannini, John McCormack, the San Carlo Opera Company, the Russian Symphonic Choir, Isa Kremer, Mischa Elman, Ruth St. Denis, Ted Shawn and the Denishawn Dancers, Zlatko Balokovic, The Harvard Glee Club and the Victor Artists. Mrs. Thomson was also Pittsburgh representative of The Miracle when it played Cleveland.

Though English by birth, Mrs. Thomson has spent nearly all her life in Pittsburgh and is devoted to her city. She is a member of the Women's Press Club, the Drama League and the Women's City Club. Her only son, Kenneth, has taken up a stage career and is at present playing Captain Jack Absolute with Mrs. Fiske and her associate stars in Sheridan's *The Rivals*.

American Composers Heard in Florence

An interesting concert was given recently in Florence, Italy, in which three American composers—Wintter Watts, Horace Johnson and A. Walter Kramer—joined Mario Castelnuovo Tedesco, a composer of the modern Italian school, in a program of numbers sung by Geneve Cadle. Each composer accompanied his own songs.

Mr. Watts, who is at the American Academy in Rome, went up to Florence especially for the event. Mr. Johnson



AMERICAN MUSICIANS

who recently gave a concert in Florence, Italy. From left to right: Horace Johnson, composer; Geneve Cadle, soprano; Wintter Watts, composer; Ellen Kinsman Mann, vocal teacher, and A. Walter Kramer, composer.

and Mr. Kramer both are living in Florence for the winter and Signor Tedesco is a Florentine.

The artist who presented the program, a soprano, is a Chicagoan, who has been in Florence since September with her teacher, Ellen Kinsman, also of Chicago. Last fall Mrs. Mann brought over to Florence six of her pupils for further study abroad. Judging from the manner in which Miss Cadle sang the program, Mrs. Mann is to be commended as a teacher.

The concert was attended by a large audience, composed of many prominent American and English residents of Florence, as well as a number of Florentine music lovers. The program was given at the home of Mr. and Mrs. Horace Johnson.

Frederick Southwick in Successful Recitals

Frederick Southwick, baritone, whose studio is in Carnegie Hall, New York, appeared on January 17 for the fourth time within the past five years before the musical people of Moorehead, Minn. Mr. Southwick's strong appeal seemed to be the lusciousness of his voice.

At Brainerd, Minn., where Mr. Southwick recently sang his eighth recital before the music club of that town, he was likewise enthusiastically received. The program of Lieder, arias, and modern art songs was accompanied by Melanie Nel Fie Wieland, who has toured much with Mr. Southwick. The press spoke especially of the splendid art this artist showed in his Lieder by Strauss and Schumann.

"Mr. Gunster displayed much diversity of interpretive talent and also proved decidedly effective in the more dramatic kind of opus."

—Baltimore Evening Sun.

Frederick Gunster.
TENOR

Management: R. E. JOHNSTON, 1451 Broadway, New York

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**CINCINNATI ORCHESTRA
PRESENTS CLAIRE DUX**

**Conservatory Faculty Gives Concert—Levitzi Receives
Warm Welcome—Notes**

Cincinnati, Ohio, February 27.—A charming concert was given on February 20 at Emery Auditorium by the Cincinnati Symphony Orchestra, under the direction of Fritz Reiner. The orchestra, under this excellent conductor, gave a good account of itself. To the opening number, the Egmont overture by Beethoven, there was a hearty response. Then came another enjoyed number, the Brahms symphony in E minor. It was beautifully played and called for much applause. The last number was Strauss' Tone Poem, Death and Transfiguration.

The soloist, Claire Dux, displayed a sweet coloratura soprano voice to advantage. She chose two songs by Mozart and two by Mahler and was given a warm reception. The concert was repeated on February 21.

CONSERVATORY HAS FACULTY RECITAL

A sonata recital was given on February 24 at the Cincinnati Conservatory of Music, in Conservatory Hall, by several of the faculty, including Robert Perutz, violinist; Dr. Karol Liszniewski, pianist, and Julian de Pulikowski, violinist. Sonata in G minor, op. 23, by Louis Vierne, was given its first presentation in Cincinnati on this occasion. Another sonata, also heard for the first time, was that by Henryk Melcer in G major. The third number was a suite—in old style—for two violins and piano by Albert Stoeszel. All three numbers were played with delicacy and grace and gave striking evidence of the artistry of the individual performers.

MISCHA LEVITZKI

Mischa Levitzki, pianist, was heard in a fine concert on February 23, under the auspices of the Clifton Music Club, in the Hotel Sinton ballroom. Mr. Levitzki is so well known that it would be useless to add other comments. He was given a warm welcome.

NOTES.

The College of Music Orchestra gave the second concert of the season on February 24, at the College Auditorium, and it was a fine performance. In addition to numbers by advanced students of Albino Gorno, Adolf Hahn, Walter Heermann and others, the first appearance of the College Choral Club, under the direction of Sarah Yancey Cline, head of the public school music department, was made.

A concert of American music was given on February 23 at the Covington Public Library Auditorium by Walter Heerman, William Morgan Knox, Uberto Neely, Romeo Gorno, Helen Corell Fluke and Richard Fluke, of the College of Music.

Glover Davis made his debut here on February 18. He is studying under Lino Mattioli, of the College of Music, and appeared at the Business Men's Club.

Alice Hallam, of Covington, read a paper on Music, Old and New, at the meeting of the music department of the Covington Art Club. Mrs. James A. Ryan was chairman and the musical program was in charge of Mrs. Charles Dohrman.

A recital was recently given by pupils of Louise Saverne, Marciann Thalberg, Jean Verd, Jennie Vardeman and Helen Smith, of the Conservatory of Music. Selections were also played by students of Robert Perutz, Kathryn Reece Haun and Mrs. R. Sayler Wright.

The Madisonville Music Club held a meeting on February 24, when a program of classic and modern music was enjoyed. The glee club and orchestra was under the direction of Joseph Surdo.

The musical program of the National Educational Association, held here during the week of February 21, was opened by Lillian Arkell Rixford, of the organ faculty, College of Music, at the Withrow High School.

Pupils from the class of Beulah Davis were heard in recital at the Widows' and Old Men's Home, on February 26.

Pupils of Peter Froehlich and Leah Ford, of the Conservatory of Music, were heard in a recital on February 21 in Conservatory Hall.

The Cincinnati Exchange Club gave a number of concerts during the week of February 21.

Another concert for young people was given on February 25, in Emery Auditorium, by the Cincinnati Symphony Orchestra, Fritz Reiner directing, and the interpretations were given by Thomas James Kelly. This was the third concert of the present season. There were a number of youthful soloists. Selections from operas and by well known composers made up the program. It was in all respects an unusual concert and gave much pleasure to those who heard it.

W. W.

Virgil Pupil in Recital

Ida Iacapraro, one of Mrs. A. M. Virgil's pupils, gave an interesting recital at the Virgil Piano Conservatory on March 5. Her program comprised compositions by Beethoven, Brahms, Chopin, Liszt, Rubinstein, MacDowell, etc. Miss Iacapraro's playing proved that she not only has talent, but also that she has gained a mastery of the keyboard. Her program included ten numbers, each one a gem of its kind. Miss Iacapraro was at once able to come into the poetic mood of the pieces and she gave an excellent and many times an exquisite interpretation. Her velocity and clearness of execution were also much admired. It was very evident that the technical problems in her pieces gave her no trouble or uneasiness, for she executed difficult passages not only with ease and surety, but also with much grace and freedom.

James Wolfe Busy

Aside from singing important roles at the Metropolitan Opera, James Wolfe, basso of that organization, keeps busy at various sundry recitals. He was one of the featured soloists recently at the Woman Pays Club banquet and for the Brooklyn Orchestral Society.

Ethyl Hayden at Carnegie Hall April 20

Ethyl Hayden will give a recital in Carnegie Hall, New York, on April 20. She also is booked to sing twice at the Cincinnati Festival in May, and has an engagement in Indianapolis with the Maennerchor.

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Schmitz' Coast to Coast Tour

E. Robert Schmitz has just returned to the East from a concert tour of four consecutive months, which has been at the same time a record of first performances and has resulted in what possibly is also a record of reengagements. Schmitz left New York the day after his Aeolian program, which included first performances of Szymanowski's epoch-making Etudes, Roussel's Sonatine, and several of Medtner's Stimmungsbilder; that was October 23. He started in Eastern Canada, where his Montreal recital was his first appearance in that city and the reception given him by the public and the press caused his reengagement for next season. La Patrie, Montreal, said that he "completely fascinated the audience," and closed a glowing account of this concert with the words "A great pianist!" Le Devoir says that he created "a profound impression," and Le Canada uses the same words and adds that "he will long linger in our memory."

From Montreal Schmitz went to Syracuse, where according to the Post-Standard he "stirred the audience to enthusiasm"; thence to Peoria, where the Star considered the recital worthy of this headline: "Recital Big Musical Event," to reach Minneapolis and St. Paul where one may say that Schmitz took a prominent part in what can be termed a most comprehensive and extensive series of first performances: Goossens, Debussy, Medtner, etc. The Minneapolis Morning Tribune calls him a "champion of the moderns," and, in another place, "apostle of modern music," while the Journal records the fact that he was "enthusiastically received."

With the Symphony he played the piano part in Petrushka, by Stravinsky, in first performance on the same program as the Franck Symphonie Variations, in which Victor Nilsson of the Journal says that "he was completely in the spirit of the music." In a series of lecture recitals, he introduced Schoenberg and Szymanowski, to the "heartly approval of the audience," balancing the moderns with "an impressive performance of Bach's A minor prelude," then in chamber music, presenting for the first time the Franck quintet with the assistance of the Verbruggen quartet; that is, introducing, the same season, in one city, works by Austrian, Pole, Belgian, Russian, some of it representing the romantic period and some the moderns of today. His reengagement for next season resulted from this. Then his tour led as far south as Hattiesburg in recital for the Mississippi College of Women; thereafter, in a northbound swing, he reached Kansas territory for three appearances, when, according to the headlines of the Kansas City Journal and Times, "Much Discussed Schmitz Methods Were in Evidence—Played Debussy Marvelously—Audience Would Not Go Home."

In that territory his contract for next season includes eight dates. An interesting item is his appearance for over 1,000 children during his stay in Kansas City. Quoting Selby of the Star: "From the Debussy A minor prelude, Garden in the Rain, Danse, he drew such quantities of beauty that his audience sat fixed at the end of the group and forced four encores from the player before leaving." A dashing trip through Denver and Portland, Ore., playing Bach, Franck, Milhaud, Debussy, Medtner, Whithorne, in

what Susie Aubrey Smith in the Portland Telegram head-line terms "A Masterly Recital," brought him to California, where he appeared five times.

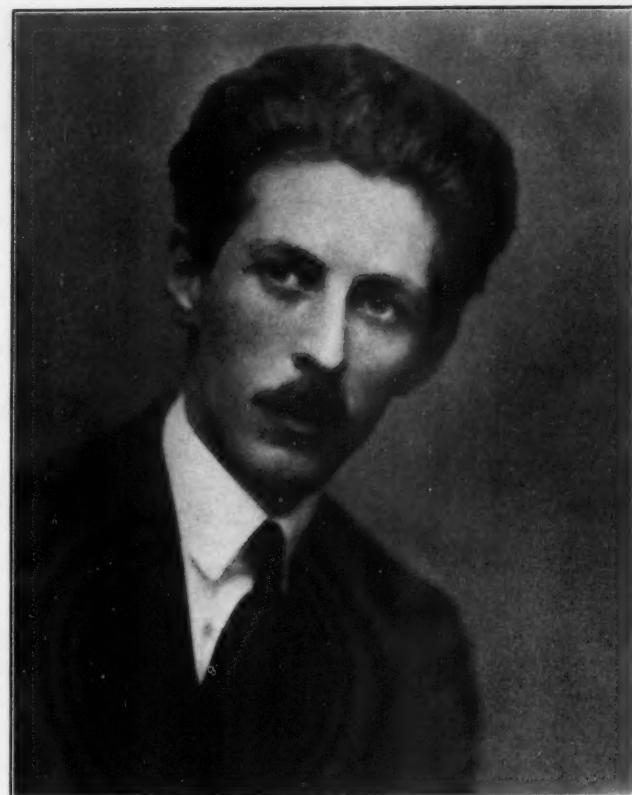
Of his performance with the San Francisco Symphony Orchestra, Charles Woodman in the Call and Post says: "Schmitz aroused the large audience to great enthusiasm. In Strauss he had an opportunity to display to the fullest his polished technic." Ray C. B. Brown in the Chronicle calls it "One of the most notable artistic triumphs of the season and adds that "Schmitz is a strongly individual figure among the great contemporary pianists." The head-line of the Chronicle reads: "Schmitz Given Great Ovation—Notable Artistic Triumph."

In lecture recital at the Fortnightly Series concert of January 19 at the Hotel St. Francis, he introduced a real international program, America being represented by Griffes and Whithorne, Austria by Schoenberg, England by Goossens, France by Debussy, Milhaud and Poulenc, Hungary by Bartok, Russia by Medtner, Spain by Albeniz. Redfern Mason in the Examiner says Schmitz is "a leader of the craft whose adventures among masterpieces leads his audience into realms of strange and subtle beauty." The same writer published double column editorial on Schmitz in which the art of Schmitz is wonderfully well described. It ends with the following: "Schmitz is coming back to San Francisco next year. He will be welcome, for, like Matthew Arnold, he is one of those who shed 'sweetness and light.'"

From San Francisco, Schmitz rushed back to New York with but two stop-overs for recitals on the way, in Salt Lake City and St. Louis, his unusual program being recorded even in Detroit, where the Times records in a head-line that: "Schmitz Shows Daring Spirit in Bow to St. Louis," and Oscar Condon, the critic, states that he "established a precedent in the matter of encores by playing a Bach prelude and fugue after he had finished his stated program. This is certainly a precedent, and the reason Schmitz played the Bach prelude and fugue as encore was that they seemed particularly suitable to the serious music that terminated the program.

He reached New York in time to lecture on quarter tones at Chickering Hall and to introduce some new works at the International Referendum Concert of the Franco-American Musical Society, this time introducing works by composers of Central Europe.

He started out on a new tour, March 10, which will keep



E. ROBERT SCHMITZ.

him in the Middle West and South for five weeks, during which time he will play in Madison, Chicago, St. Paul, Kansas City, Birmingham, etc.

Rosemary Pfaff in New York Theaters

Rosemary Pfaff, coloratura soprano, who has been touring this country and Canada on the Keith Circuit since last fall, returned to New York recently and was heard for several weeks in theaters in and around New York. Miss Pfaff, known on the stage as Rosemary, studied voice in New York with Mme. Schoen-Renee and coached with Romano Romani. She is now singing with success in the South.

MARJORIE MOODY

SOPRANO

"Her singing yesterday was faultless as far as we are concerned."—*Boston Post*.
SOME RECENT SUCCESSES

AS SOLOIST WITH SOUSA'S BAND.

The genuine surprise of the evening was the singing of an unknown soprano, Marjorie Moody, whose Ah! For a Lui from La Traviata surpassed by a league the performance of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarinet of tone. She was very successful and, of course, responded to encores, among these Sousa's Fanny.—*Chicago American*.

Marjorie Moody possesses a soprano of great range and volume and at the same time of appealing sweetness and melody. Her artistic singing of Verdi's Ah! For a Lui, from La Traviata, was a thing of beauty to listen to. For encores she was obliged with The Sweetest Story Ever Told and, when the applause continued, with Sousa's charming song, The American Girl, an attractive hitting piece that scored deeply.—*New Haven*.

Marjorie Moody, a young coloratura soprano, disclosed a voice of exceptionally lovely quality, and the smoothest flexibility. Her Caro Nome was a genuine grand opera performance, and was rewarded with two encores.—*Milwaukee Sentinel*.

Marjorie Moody proved to be a coloratura soprano of much charm. Her Ah! For a Lui showed a fresh, young voice, very even in all registers. She showed excellent training and remarkably good breath control, singing without affectation and with the utmost ease.—*Meriden Record*.

Marjorie Moody, a coloratura soprano, is a singer with a most delightful personality. She has the grace of youth, its glow and inspiration. Her voice is well developed, has through its delicate fibre shot a sweetness and warmth that makes for pleasant and enjoyable feeling. She sang for her programmed number Ah! For a Lui, from the Verdi opera La Traviata. It was well done. For an encore number she presented Sweetest Story Ever Told, by Stults.—*Bangor Daily News*.

This year his vocal soloist, Marjorie Moody, is a singer of the first water. Her voice is one of the best heard on the local concert platform in recent years, and her style and personality are remarkably attractive.—*The Standard*, Montreal.

AS SOLOIST WITH PEOPLE'S SYMPHONY ORCHESTRA, BOSTON.

Miss Moody sang with intelligence and a clear, musical quality of tone the Charpentier aria, and was heard to even better advantage in Verdi's Caro Nome, which she sang as an encore.—*Boston Post*.

Marjorie Moody, the well known soprano, heard here with the Apollo Club and with the People's Choral Union in the past, was the assisting artist. Her performance of Depuis le jour, from Charpentier's Louise, was so cordially applauded that she added Caro Nome, from Rigoletto, as an encore. To the latter number the cool timbre of her voice is especially suited. The technical skill shown in her singing is extraordinary.—*Boston Globe*.

AVAILABLE FOR CONCERTS—ORATORIOS—FESTIVALS



AS SOLOIST WITH PEOPLE'S CHORAL UNION, BOSTON.

Miss Moody aided him well in her skillful differentiation between the widow and the boy. Hear Ye, Israel she sang with lovely unforced tone, tasteful phrasing and a perfect legato. Miss Moody has such fine abilities that it is to be hoped she will devote time presently to cultivating greater clarity of diction.—*Boston Herald*.

Miss Moody is possessed of a very clear voice of excellent quality, which she uses well. Her intonation was unusually good.—*Boston Post*.

Miss Moody has a voice she is to be proud of, and her singing yesterday was faultless, as far as we are concerned.—*Boston Post*.

OTHER APPEARANCES.

Marjorie Moody needs no introduction to Washington, being most favorably remembered from previous appearances. Her voice, since last heard, had lost none of its purity and richness of tone, as shown in her rendition of Cadman's beautiful love song, At Dawning.—*Washington Post*.

The assisting artist at once won her way into the hearts of the listeners. By the time she sang the third number of her first group it dawned on all present that no mistake had been made when she was engaged to sing with the choir. Her encore to the first group was Wake Up, by Phillips. The aria, Caro Nome, Miss Moody sang with fine understanding and musicianship, and after much unkindly applause, and realizing that her friends were on both sides of the stage, she apologized to the audience for turning her back to them and sang to the choir In My Garden, by Liddle. The Canzonetta in Miss Moody's third group was a fine bit of lyric singing, and in summertime she so wanted to be in the mood that she had to respond with the song of the first, Oh! You Don't Know What You're Missing, and the second, The Little Dancer, both of which she sang inimitable style. A pleasing personality, with a warm, colorful voice and a good sense for program making, which some singers of much repute do not always possess, Miss Moody will be welcome whenever she chooses to visit Manchester again.—*Manchester, N. H., The Leader*.

Before she had sung the final note in her introductory lyric, Massenet's If the Flowers, she showed that her tones had been so well placed, were produced so freely and were controlled so firmly that they floated easily into space. Those tones are bright, clear and flexible, range widely and have in general a timbre that quickly appeals to the hearer. The evenness of her scale as well as the pliancy of her tones and facility and agility in florid singing helped to give to her singing of the I Am Titania air from Ambroise Thomas's opera, Mignon, no little brilliancy.—*Newark Evening News*.

Miss Moody last evening proved a joy to the ear and to the eye as well. She has youth, a vocal technique of seeming unlimited scope and with this a musicianly understanding worthy of a singer of long operatic and concert experience.—*Salem Evening News*.

Management: HARRY ASKIN, 1451 Broadway, New York City

SCIARRETTI

PIANIST

appeared recently in New York, Boston, Chicago

— and —

"roused his audience to enthusiasm"—*New York Times*, Feb. 6, 1925.

"played with high technical polish, with tone limpid and light"—*Boston Transcript*, Feb. 26, 1925.

"displayed facility, grace and charm"—*Chicago Herald*, March 9, 1925.

Boston Press Reviews

Mr. Sciarretti played the delightful group of three Scarlatti pieces engagingly, with a cool, crisp tone that had a distinct individuality of its own; its coolness did not make impossible a pretty vein of sentiment throughout the *Pastorale*.

Mr. Sciarretti is manifestly a player of fine talent.—*Boston Herald*, Feb. 26, 1925.

Technic, of more than unusual polish, Mr. Sciarretti has in abundance. Tone with him is often very lovely, pedalling was satisfying.—*Boston Transcript*, Feb. 26, 1925.

Mr. Sciarretti has marked talent for piano playing. His performance last night proved that.—*Boston Globe*, Feb. 26, 1925.

New York Press Reviews

His style was good, his legato smooth and polished and most of his work revealed keen intelligence and considerable skill in tone color and shading.—*New York Sun*, Feb. 6, 1925.

He has many points in his favor, his touch is velvety, and he produces a tone capable of many modulations.—*New York Times*, Feb. 6, 1925.



Photo by Amemiya

The Italian pianist disclosed technique of notable brilliance.—*New York Herald-Tribune*, Feb. 6, 1925.

Flying on the wings of inspiration, he roused his audience to unwonted enthusiasm and won four recalls.—*New York Times*, Feb. 6, 1925.

Chicago Press Reviews

His emphasis upon Italian music set one in the frame of mind to regard him as an apostle of peninsular melody as well as prophet of his own art. Things

Italian invariably delight one with their refinement of taste, their innate capacity for delicate adornment, their directness and their spirit. Such qualities as these shone in the young man's playing incessantly. A freely running stream of fine tone, a graceful, melodious curve and sharpness of emphasis.—*Chicago Journal*, March 9, 1925.

He is so good we are sure his welcome hereafter will be hearty and spontaneous. He has the erudition and solid technical training of piano-peers, fingers that are fleet as well as discreet, fine tone and considerable authority.—*Chicago American*, March 9, 1925.

He presented the idea that there are many Italian piano compositions worth playing and hearing. He was alert and agile and the possessor of some first rate notions about how to play music of this order.—*Chicago Tribune*, March 9, 1925.

Mr. Sciarretti played ancient Italian music admirably. His piano was the source of tone of great smoothness, the medium for display of facility that had grace and charm.—*Chicago Herald*, March 9, 1925.

Mr. Sciarretti played the music of the classic Italian school yesterday with a cool spirit and technical clarity quite in keeping with its character. The decorative figures were neatly embroidered and everything cleanly done.—*Chicago Post*, March 9, 1925.

Season 1925-1926 Available After January 1st

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March 19, 1925

SECRETS AND A SPECIALIST

An Interview With J. H. Duval

"How are The Secrets of Svengali getting on?" a MUSICAL COURIER representative asked J. H. Duval the other evening, in the great voice specialist's studio in the Metropolitan Opera House building.

And I cannot go on before saying something of the surroundings in which this unique artist lives. The studio is a large one facing on Broadway. The walls are light grey and the floor and woodwork black. Oriental rugs and hangings, each in itself a treasure, are placed with uncaring taste, and every piece of furniture, vase or Persian bronze, is just what it should be and where it should be to complete the design of form and color which cannot but remain in the memory of any art-lover who may visit the studio.

"Oh, the book is still going strong, and, I hope, doing some good," said the author.

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"De Lucia's singing of tender love passages I have never quite heard equaled," said Duval. "Fortunately, unlike many of his contemporaries, he left us some marvellous records of his voice—in fact no singer's voice registered better than his. Listen!"

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After listening to this and other De Lucia records, Maestro Duval had a few words to say about De Lucia and records in general, and as his opinions on such subjects have always been of interest to our readers I shall simply step out of the picture and let him speak to you.

"De Lucia's death received little attention in this country, yet he was one of the greatest singers of recent times. He was admired by his peers, and I have heard Maurel and the

De Reszkes speak of him in superlative fashion. Although his voice was neither very sonorous nor of high range, he held his own with such tenors as Stagno, Masini, Marconi, Caruso, etc., in their palmiest days. From an emotional standpoint he was unsurpassed, and, as a musician, few singers even of his period could be compared to him. He was trained first as a double-bass player and it was as a member of the orchestra at the San Carlo of Naples, one of the finest in Europe, that he acquired his repertory. Like all players of stringed instruments when they take up vocal work, De Lucia sang on his breath—his breath was his bow—and his great technic was based on this, as all great vocal technics must be. His career was long. He was the ideal of the Latin countries at the time Jean De Reszke was a favorite here and in London.

"Happily, De Lucia, like his compatriot Caruso, remains with us, for this record is an almost perfect reproduction of his exquisite rendition of the Bellini melody.

"Among the De Lucia records that are extraordinary I would mention: Addio non lagrimar, from Mignon; the Dream, from Manon; Ecco ridente, from The Barber. However, many others are almost as fine. Most of them are in the European catalogue of the Gramophone Co., but the Victor Company has informed me that it is arranging to keep a small supply on hand to oblige people who are interested.

"I cannot understand how bad singing can be tolerated when we have such splendid standards to go by. Besides the De Lucia records, we have those of Battistini, Plançon, Caruso, Galli-Curci, Buoninsegna, and many others.

"Since the days in which The Secrets of Svengali was written, some Battistini records have been added to the catalogue in this country, which do not at all illustrate the qualities to which allusion was made.

"Students and lovers of good singing should procure his Eri tu, from Ballo in Maschera; Ah non mi ridestar, from Werther (this number is at present in the Victor catalogue); the aria from Ernani, Martha; Il Prologo, from I Pagliacci;

Oh Lisbona, Ideale, and the duos from Linda. They are priceless documents, and students of any talent and discernment cannot very well be misled by incompetent teachers if they listen often to the records of De Lucia, Battistini, Caruso, Plançon, Galli-Curci, Gerville-Réache and Buoninsegna.

"I'm afraid I'm repeating myself, for in The Secrets of Svengali I advise students who can possibly afford a good phonograph to have one, but I do not think the great help and benefit to be derived therefrom is appreciated as it should be."

At this point the interviewer must reappear, for I asked the maestro how the students could learn so much from the records he had named.

"An artist cannot learn how to paint by simply looking at the finest paintings now and then," I suggested. "Singing is more simple," he replied. "I have named those special records because they are examples of the two great principles of tone production—the steady flow of the breath, and the free, strainless pronunciation of the syllables.

"Breath support if properly learned will do away with most of a singer's troubles. Free pronunciation—pronouncing with a relaxed throat—will do the rest. As soon as a singer abandons his breath support he must squeeze to make a tone.

"I find there is not much the matter with most voices that come to me. There is a great deal the matter with the tones they make, but the voice—the vocal organ—is usually all right and readily gives forth the proper sound as soon as the subject lets go with his throat and takes hold with his ribs. Sometimes a complete change in the tone will occur in a month, and I have often known several notes to be added to the range in a few minutes. Much depends on the pupil's ability to grasp, and his courage to dare.

"I have tried, in The Secrets of Svengali, to explain thoroughly how to sing according to the Old Italian School as I learned it from Patti, Del Puente, Edouard de Reszke, Giuliani and Maurel. The success of the little volume and the many letters of appreciation I constantly receive from teachers and pupils, make me think I have succeeded."

As I took leave of Maestro Duval I had the pleasant sensation of having spent a most profitable hour in delightful surroundings with a true artist, full of ideals for which he is energetically striving in his teaching and writing.

L. B. B.

Ljungkvist and Imandt Give Recital

Samuel Ljungkvist, tenor, and Robert Imandt, violinist, were heard in a recital given by the Studio Guild at the home of Mrs. Eversley Childs, Jr., at the Hotel des Artistes on February 28. Mr. Imandt began the program by offering a group of three numbers—Prelude No. 1 and 2 by Jacobi, two very interesting numbers, and Joseph Achron's Hebrew Melody. His second group consisted of a nocturne by Zyzmanowski, and this was followed by In an Irish Jaunting Car, Whitfield, and closed with a Romanza by Sarasate. Mr. Imandt was accompanied by Raymond Bauman. This artist made a splendid impression on the large gathering present. He was roundly applauded and could have encored many times. He produces an excellent tone and plays with great appreciation of musical values and artistic effects.

Mr. Ljungkvist began his group with the too seldom heard arias for tenor from The Girl of the Golden West. This was followed by Es Blintz der Thau, Rubinstein, and La Vie est Vaine, Ada Wiegel Powers, a very effective number which the audience enjoyed immensely. His third selection was Eventide, a Norwegian ballad by Backer Grondahl. His second group consisted of old English ballads arranged by Lane Wilson, Tell Me, Charming Creature, and Sound Argument, followed by Retreat, by La Forge, and To the Sun, by Pearl Curran. Mr. Ljungkvist has a fine tenor voice and sings with considerable style, which is greatly enhanced by his excellent diction. He was particularly effective in his own Norwegian ballad, which the audience enjoyed thoroughly. Conrad Forsberg was at the piano.

The beautiful studio of Mrs. Childs displayed a number of portraits by Wyman Adams and a beautiful collection of bronzes by Harriet Frishmuth. The program also included Descha, the dancer, who first came into notice on Broadway as the principal dancer of the Riesenfeld theaters. It was stated that Frank La Forge would arrange the program which will be offered by the Studio Guild on March 28.

Louise M. Westwood Doing Fine Work

Louise M. Westwood, supervisor of music in the public schools of Newark, has been doing excellent work recently in that vicinity to promote musical interest among the children, giving them the opportunity of learning and studying complete and finished orchestra performances. Her class in music appreciation is only one of the few splendid things in which she is engaged. Miss Westwood is interested in educating teachers along musical lines, emphasizing such branches of the art as classification of voices, bowing, etc., of stringed instruments, and technic of the orchestra. Her plans for the future are on a large scale and she is deserving of hearty cooperation and support of the citizens of Newark. She is an earnest, sincere and indefatigable worker.

Frank Parker Filling Concert Engagements

Frank Parker, baritone and head of the voice department of the Utica Conservatory, has been busy filling concert engagements. February 25 he was soloist with the Rome Symphony Orchestra at the first concert of that new organization, and March 2 he gave a recital at the Plymouth Congregational Church of Sherrill, N. Y. March 6 he was guest artist on a program given by the Morning Musicale Society of Oneida, N. Y.

Simmons at Brick Church Good Friday

William Simmons, baritone, has been engaged for the fifth year to sing at the Good Friday noon services at the Brick Church, New York, of which Clarence Dickinson is the organist and choir director.

Barbour Resting

Inez Barbour has gone South for a short rest between her numerous concert and recital engagements.

MUSICAL COURIER

SECRETS AND A SPECIALIST

An Interview With J. H. Duval

"How are The Secrets of Svengali getting on?" a MUSICAL COURIER representative asked J. H. Duval the other evening, in the great voice specialist's studio in the Metropolitan Opera House building.

And I cannot go on before saying something of the surroundings in which this unique artist lives. The studio is a large one facing on Broadway. The walls are light grey and the floor and woodwork black. Oriental rugs and hangings, each in itself a treasure, are placed with uncaring taste, and every piece of furniture, vase or Persian bronze, is just what it should be and where it should be to complete the design of form and color which cannot but remain in the memory of any art-lover who may visit the studio.

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Chamber Music Society
of San Francisco

(Founded 1916 by Elias Hecht)

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ELIAS HECHT

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Eastern Representative—MAUD W. GIBBON,
Management—CHAMBER MUSIC SOCIETY,129 West 48th St., New York City
708 Kohl Building, San FranciscoFRANK
SHERIDAN

"AN EXCELLENT PIANIST"

"Frank Sheridan challenged consideration last night as a balanced and matured artist, whose musical ideals do him credit and whose attainments ought to gain him a conspicuous place. His performances disclosed in every case a thorough soundness of conception, a clean and ample technic and a notable instinct for the singing qualities of the piano. On the whole his playing is of a strongly romantic cast, but his taste preserves him against sentimental excesses and he has a healthy vigor at his disposal." (Herbert F. Peiser, Telegram-Mail, February 27, 1925).

"Frank Sheridan again proved himself a musician of unusual caliber in an Aeolian Hall recital last night. Mr. Sheridan played with marked power and technical brilliance, dispensing his energy generously, but judiciously and with ability to produce light, rippling passages in numbers such as Chopin's A flat major etude. Applause was sustained and enthusiastic."—F. D. Perkins, Herald Tribune, February 27, 1925.

"Not all pianists can play Bach with a double effect of clearness and warmth, but that is what Frank Sheridan did in his recital at Aeolian Hall yesterday evening. Mr. Sheridan in the Sinfonie painted the composer in a pastoral mood full of beauty. The chromatic fantasy and fugue, which followed, were played with more force and decision, but it also had definite emotional qualities that reached the consciousness of the audience and made them recall the pianist twice."—New York Times, February 27, 1925.

STEINWAY PIANO

CONCERT MANAGEMENT ARTHUR JUDSON

AVAILABLE SEASON 1925-26, NOW BOOKING



Fisk Building, New York

"Frank Sheridan gave a recital in Aeolian Hall last evening which deserved several rounds of applause. The intellectual and emotional qualities of Mr. Sheridan's playing were of genuine merit and he played with a style of assurance through a wide variety of moods and colors. Mr. Sheridan had a touch alive to the color, rhythms and subtle dynamics of his Brahms and Chopin. He played the monumental chromatic fantasy of Bach with a welcome restraint and a crisp clarity of melodic outline that were delightful. The impression remains that he is a pianist of welcome ability, possessed of a considerable fund of poetic sentiment under due restraint and that he is that gratifying phenomenon, a pianist of sound musicianship and versatility with a thorough knowledge of what he is about."—C. H. Noble, Sun, February 27, 1925.

Fisk Building, New York

Barbour Resting

Inez Barbour has gone South for a short rest between her numerous concert and recital engagements.

"The Conclusion Brought the Audience to Her Feet with a Unified OVATION."

—*Los Angeles Herald.*



"Seldom Does Portland Tender Such Sincere and Enthusiastic OVATIONS."

—*Portland, Ore., News.*

ADDITIONAL TRIBUTES TO ERNA RUBINSTEIN

From the Pacific Coast

"A very few number of famous violinists might be mentioned who can equal her genius. She is the possessor of a distinct and magnificent gift."—*Portland News*, Feb. 3, 1925.

"Erna Rubinstein has been compared to Kreisler, but she is more like a reappearance in the World of Paganini himself. Amazing, stupendous, astounding technique, that sets one marveling. The maturity of the whole performance was unbelievable."—*Portland Oregonian*, Feb. 3, 1925.

"Miss Rubinstein has a tremendous equipment, her virility is outstanding. Her tone and phrasing in the andante was exquisite and the last movement she did at an electric tempo."—*Los Angeles Times*, Jan. 30, 1925.

"Erna Rubinstein has rare talent and remarkable technical equipment, spontaneity and a good, sure tone."—*Los Angeles Record*, Jan. 30, 1925.

"Such mature splendid tone does not

come our way every day—and to find it at the command of a slip of a girl, seems sheer magic. We can only hope that we shall have the great good fortune to hear her again soon; her genius is of a rare order."—*San Francisco Bulletin*, Jan. 24, 1925.

"Miss Rubinstein played magnificently with lustrous tones and perfect mastery, making the remarkable arpeggios and cadenzas thrilling."—*San Francisco Call and Post*, Jan. 24, 1925.

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DANIEL MAYER
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STEINWAY PIANO

BALTIMORE DEMONSTRATIVE OVER CHICAGO CIVIC OPERA

New York Symphony Plays Beethoven Ninth—Arthur Hadley Conducts Own Work—Second Children's Concert Successful—Hutcheson and Novaes Appear in Joint Recital—Giannini Heard—String Quartet Substituted for Flonzaleys—Ercelle Mitchell a Contest Winner.

Baltimore, Md., February 25.—Our eagerly awaited all too short Chicago Grand Opera season is now a matter of musical history. *Thaïs* was the opening opera with Mary Garden in the title role. She was the recipient of an enthusiastic demonstration to which she was well entitled. The high spot of the season was the performance of *Mefistofele*, with Chaliapin in the leading part. It was truly a personal triumph for the Russian basso. He was given a dozen or more curtain calls at the close of each act. Rosa Raisa was the star of *La Gioconda*. Mme. Raisa sang divinely and was the outstanding figure of a cast which was particularly superior.

NEW YORK SYMPHONY ORCHESTRA

A noteworthy performance of Beethoven's ninth symphony was given by the New York Symphony Orchestra assisted by a special quartet of voices and a chorus of several hundred Baltimore singers. In view of the fact that the chorus had limited time for rehearsals, it acquitted itself nobly and Mr. Damrosch did not hesitate to so express himself. Prior to the rendition of the symphony, Director Damrosch gave an interesting exposition of its movements. The largest crowd of the season that has attended a New York Symphony performance was on hand and Mr. Damrosch was given a justly deserved ovation.

HADLEY GUEST CONDUCTOR OF SYMPHONY

Arthur Hadley was the guest conductor at the last regular concert of the Baltimore Symphony when his North, South, East, West symphony was given to the delight of all. Mr. Hadley's conducting was interesting at all times.

SECOND CHILDREN'S CONCERT

The second concert for children was given several days ago by the Baltimore Symphony. Director Gustav Strube had arranged *Home, Sweet Home* for wind instruments, each of which was explained to the children by Henrietta Baker Low of the Peabody Institute. One more children's concert will be given before the season closes. These concerts have been instructive and entertaining, so much so that it has been difficult to keep the grown-ups from crowding out the children.

ERCELLE MITCHELL WINS CONTEST

A contest open to Baltimore students to be soloist at the April concert of the Baltimore Symphony Orchestra resulted in the selection of Ercelle Mitchell by the judges, who were Ernest Hutcheson, Guiomar Novaes and Oscar Wagner. Miss Mitchell is a student at the Peabody Institute.

HUTCHESON AND NOVAES

Mr. Hutcheson and Mme. Novaes gave a joint recital recently that proved one of the most enjoyable events of the

season. Their playing as soloists and conjointly left little to be desired.

STRING QUARTET SAVES THE DAY

Due to the illness of one of its members, the Flonzaley Quartet was forced at the last moment to cancel its engagement at a recent weekly Peabody recital. The Baltimore String Quartet was called upon and gave an acceptable afternoon of chamber music.

DUSOLINA GIANNINI

Dusolina Giannini, dramatic soprano, captivated a large audience recently at a Peabody recital. Miss Giannini appeared in recital here early in the season and her recent concert was a repetition of her former success. E. D.

COURBOIN PLAYS AT DENISON UNIVERSITY

The Festival Association of Granville, Ohio, presented Charles M. Courboin, the Belgian organist, in recital on February 15. The program was given in Swasey Chapel, Denison University's beautiful new chapel which boasts a three manual Austin. Mr. Courboin played the following program before a large audience, which showed the utmost appreciation: Passacaglia, Bach; Aria, Lotti; allegretto, De Bock; third chorale, A minor, César Franck; The Bells of St. Ann De Beaupre, Alexander Russell; sketch No. 3, Schumann; Afternoon of a Faun, Debussy; Primitive Organ, Pietro Yon, and Marche Heroique, Saint-Saëns. Among Mr. Courboin's encores were Schubert's Ave Maria and Massenet's Méditation from *Thaïs*.

On February 13 the Denison University Conservatory of Music presented Sara Lou Howland, cellist, and Kathryn Siliman, pianist, two advanced students, in a delightful chamber music recital. Their program consisted of sonata, op. 5, No. 1, Beethoven, adagio from sonata in D major, Mendelssohn; Allegro Appassionata Saint-Saëns, and Variations Symphoniques, Boellmann. The young artists are to be especially commended for their interpretation of the Beethoven number.

QUAIT, MULHOLLAND, WELCH AND GAYLER HEARD

Under the direction of Robert Gayler, New York vocal coach, Florence Mulholland, contralto; Robert Quait, tenor, and Anna Welch, harpist, presented a program for the benefit of the Charles F. Rice Memorial Playground at the Rye Neck High School Auditorium in Mamaroneck, N. Y., on February 18. Mr. Quait scored as usual in his masterly



SWASEY CHAPEL AT DENISON UNIVERSITY,
where Charles M. Courboin appeared in recital.

delivery of the aria *Che gelida manina*, from *Bohème*, and in songs of MacFayden, Glenn, Busch, Coates, Nevin and Sanderson; and Miss Mulholland won sincere applause after renditions of songs of Secci, Paisello, Busch, Campbell-Tipton, Gretchaninoff and Cadman. Miss Welch opened the program with harp solos of Zabel and Tedeschi and was heard later in music of Tournier, Brahms and Ware. Miss Mulholland's and Mr. Quait's singing of Verdi's *Home to Our Mountains*, from *Il Trovatore*, elicited tumultuous applause at the conclusion of the program. Mr. Gayler furnished his customary virile accompaniments.

DEVESCOV TO SING IN ST. LOUIS

Lucilla DeVescovi, Italian soprano, will be heard in St. Louis this year, at a recital for the Morning Choral Club in November. The Choral Club has always endeavored to give to St. Louis the best in music, and Mme. DeVescovi is making her debut under delightful circumstances.

ARTISTS SINGING THE CRY OF THE WOMAN

Following is a new list of artists who have added the successful song of Mana-Zucca, *The Cry of the Woman*, to their programs: Barbara Maurel, Bernice Mershon, Marcia Palesti, Rosa Low, Mary Fabian, Marguerita Sylva and Marie Rothman.

MARJORIE MEYER

SOPRANO

Scores Sensational Success

Captivates Critics and Audiences

"She impressed as a youthful artist with a voice of more than ordinary charm and considerable understanding of the concert hall."—Glenn Dillard Gunn, *Chicago Herald Examiner*.

"She is the possessor of an artistic voice and has a fine art of using it. This, backed by her distinct enunciation and charming personality, immediately won her audience."—*Passaic News*, N. J.

"Miss Meyer gave a skillful and artistically arranged program. The young lady's voice has ample volume, carrying power and solidity of tone."—Herman Devries, *Chicago American*.

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SEASON 1925-1926
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Four New York Appearances This Season

"She sang with good intonation and with remarkable composure of manner and mood."—W. J. Henderson, *New York Sun*.

"She has a lyric voice of sweet and unvarying timbre."—Olin Downs, *New York Times*.

"Miss Meyer's program showed a refreshing independence from that Book of Etiquette by which so many singers seem to be guided."—F. D. Perkins, *New York Herald-Tribune*.

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SYRACUSE WELCOMES VLADIMIR SHAVITCH HOME FROM ABROAD

Clara Clemens Soloist of Fifth Subscription Concert
Brailowsky and Ponselle Give Recitals—Other News.

Syracuse, N. Y., February 20, 1925.—Recently Syracuse has had a surplus of fine concerts. Brailowsky appeared at a morning concert under the auspices of the Morning Musicals. He was all his advanced notices claimed him to be—a pianist with a brilliant and facile technic, a poetic insight into the best of pianoforte literature and a powerful personality. He had and deserved an astounding success.

SYMPHONY AND CLARA CLEMENS

Vladimir Shavitch, the conductor of the Syracuse Symphony Orchestra, who has just returned from a trip to England where he conducted the London Philharmonic Orchestra and later on a program of modern music in New York City, took up the rehearsals of his organization for its fifth subscription concert. He was greeted by an immense audience which gave him a veritable ovation when he appeared on the conductor's stand, February 14. After a rest of a month, the orchestra returned to its task with renewed energy. The result was an exceptional performance of Schubert's Unfinished Symphony and of Rimsky-Korsakoff's Capriccio Espagnol.

Clara Clemens, well known soprano, sang Drimano's air, *Rienzi*. Miss Clemens is an artist of fine musical intelligence and a thorough musician. She sang her number with authority, exceptional diction and in the true Wagner style.

ROSA PONSELLE

Rosa Ponselle appeared in a recital at the Mizpah Auditorium on February 19. Miss Ponselle repeated the success she made here a year ago, singing her entire program with a wealth of resonant tone, fine diction and good interpretation. She sang with a delightful sense of color and her numbers were given a true and just interpretation.

NOTES.

The Syracuse University Glee Club again carried off first place in the New York State contest, second place going to Union College. The Syracuse Club will compete at the national contest held early in March at Carnegie Hall. Last year Syracuse was awarded second place in the national contest. It hopes to at least do as well this year.

The Hamilton College Choir, with Paul H. Fancher as conductor, recently gave an interesting program ranging from Palestrina to Franz Abt. This organization of about fifty young men has been thoroughly trained and gave its program in a very finished manner.

On the evening of February 17, George Smith, a member of the piano faculty in the College of Fine Arts, gave a recital at the Mizpah Auditorium. While the audience was a small one, it comprised most of the real music lovers of Syracuse. Mr. Smith has improved greatly in his playing since his last appearance in recital and again proved himself a pianist of more than ordinary ability and of a sensitive musical nature. His program was beautifully played and brought many recalls to which he responded with several encores.

On the afternoon of February 18, the advanced students in the College of Fine Arts gave an exceptionally fine public recital. The whole program was beautifully presented and spoke well for the graduating recitals which will begin about the middle of April.

H. L. B.

Erminia Ligotti's Laudatory Notices

It is not often that a young singer wins such general commendation as did Erminia Ligotti at her Town Hall, New York, recital of last month. Original notices from six papers all prove this.

The New York American said: "Her experience as an operatic soprano was attractively exhibited in an aria from Catalani's *La Valli*, which she sang feelingly and with facility. Her voice is one of appealing and equal quality throughout its range, and her interpretation of suave, difficult examples of the old school was efficient and artistic." The Herald-Tribune praised her "voice of satisfactory volume and a quality of tone, that was generally clear and pleasing, displayed in the opening Italian group of songs by Gasperini and Pergolesi, and two Mozart arias. Vivacity and expressive capacity were marked assets in Miss Ligotti's performance."

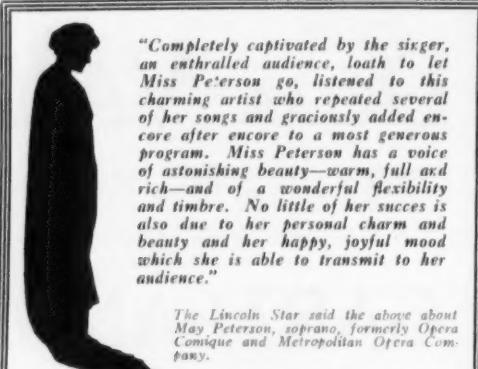
The New York Times stated: "The audience applauded her warmly and recalled her after each group," while the Telegram and Mail said "she sang with fresh voice and artistic care; later she showed knowledge of languages as well as of song by doing lyrics by Rimsky-Korsakoff and Rachmaninoff in Russian, lieder by Strauss and Weingartner in German, and French in melodies." The Evening Graphic mentioned the high lights of her program, also her winning fame a few years ago as the youngest Desdemona, saying

"she has in the few intervening years blossomed forth into a mature lyric artist." Il Progresso Italo-American (translation) referred to "her operatic successes, her really beautiful voice, with artistic temperament, singing with sentiment, and revealing a musical spirit. Her numbers were enthusiastically applauded, redoubled when she sang *Romance* by deCurtis. Demands for encores followed every appearance, the amiable artist singing four extra numbers. For the closing number she played her own accompaniment, showing herself as excellent pianist; many flowers were sent her."

Von Klenner Pupils in Recital

Baroness Katharine Evans von Klenner's recitals are well worth attending; indeed, her own personality is so inspiring as to make any of her efforts a success. However, in the pupils' recital held at the Music and Art Lovers Club on March 8, a number of excellent voices were heard; several will doubtless ultimately find their places in the musical sun.

The program on March 8 opened with two numbers by the Von Klenner Quartet, which includes Misses Spence, Fritz, Carroll and Gillan, who sang Little Red Lark and Drink to Me Only With Thine Eyes. Following this Mr. Cerdan was heard in two delightful solos. Misses Byrnes and Carroll sang duets from Figaro and Freischütz, after which Miss Fritz was heard in Ah Rendini (Rossi). Miss Spence and Mr. Cerdan pleased in a duet from Rigoletto. Florence Gustafson sang Mana-Zucca's Fluttering Birds



"Completely captivated by the singer, an enthralled audience, loath to let Miss Peterson go, listened to this charming artist who repeated several of her songs and graciously added encore after encore to a most generous program. Miss Peterson has a voice of astonishing beauty—warm, full and rich—and of a wonderful flexibility and timbre. No little of her success is also due to her personal charm and beauty and her happy, joyful mood which she is able to transmit to her audience."

The Lincoln Star said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES

Aeolian Hall, New York

Mason & Hamlin Piano Used Aeolian-Vocalion Records

and Bassett's Take Joy Home. Misses Fritz and Gillan sang Watson's Oh for Thy Wings; Miss Carroll sang Je Vieux Vivre (Gounod), and Alvar Stenlund, an excellent baritone, offered an aria from Faust. Miss Byrnes contributed an aria from Un Ballo in Maschera and Mrs. Beach's Ah, Love, But a Day, and all found favor with the appreciative audience. Home to Our Mountains (Trovatore), sung by Miss Fritz and Mr. Cerdan, gave Miss Fritz an excellent chance to display a good contralto voice. High honors went to Mignon Spence, coloratura, heard in Je Suis Titania, and to Virgie Gillan, contralto, Voce di Donna (La Gioconda). The quartet closed the interesting program with Goldberg's Goodnight. Mme. von Klenner played all the accompaniments.

W. Warren Shaw's Artist Pupils Active

Elizabeth Harrison, soprano, and Charles Long, basso, were booked to sing excerpts from Faust at the Lyric Theater, Camden, N. J., last week. Elizabeth Meikrantz has been engaged as the head of the vocal department of the Braun School of Music, Pottsville, Pa. Paul Breddy has been secured as the tenor soloist of the Walnut Street Presbyterian Church, Philadelphia. Anton Civoni, Russian basso, recently appeared successfully in a song recital in Bloomfield, N. J. The foregoing all are artist pupils of W. Warren Shaw.

Two Festival Dates for Theo Karle

Contracts have just been closed for Theo Karle to appear at the May Festival at Columbia University, New York City, and also the North Shore Festival in Evanston, Ill. The Columbia engagement is the second appearance this year under the direction of Walter Henry Hall, and his engagement at the North Shore Festival is his third there in four years.

TOLEDO SYMPHONY PROGRAM INTERESTING

Notes

Toledo, Ohio, March 1.—For its fourth concert of the season, in the Coliseum the evening of February 17, the Toledo Symphony Orchestra, with Lewis H. Clement, conducting, achieved a high degree of excellence. The program, one of the most enjoyable in the series, was largely "popular" in nature, at the same time representing composers of the first rank. The overture, Ruy Blas, Mendelssohn, and Schubert's symphony in B minor, were followed by the Sgambati-Gluck Melodie, in which the flute solo of E. E. Richards was a pleasant feature. The concluding numbers were Autumn and Winter, from the Seasons, Glazounow; Espana Rhapsody, Chabrier; waltz, Seid Umschungen, Millionen, Strauss, and overture, Carneval, Dvorak. The Dvorak overture was played for the first time in Toledo.

Wagner's Lohengrin was the subject of Joseph Sainton's lecture-recital given the afternoon of February 19 in the J. W. Greene Auditorium. Mr. Stainton spoke of the composer's life and told the story of the opera after which the principal scenes were sung in costumes by Mrs. R. A. Kreitzer, Norma Schelling Emmert, Dwight Littleton, Julius Blair and Harry Turvey. The piano accompaniment was by Mr. Sainton.

Carlton Cooley, principal viola player of the Cleveland Symphony Orchestra, was special soloist at the musical vespers service in the First Congregational Church on the afternoon of February 8. The church quartet—Clarence Ball, tenor, Mrs. Charles S. Brady, soprano, Beulah Ruth Shortt, contralto, and Roscoe Mulholland, bass—sang a program of Russian music.

Charlotte Ruegger, Belgian violinist, was presented in recital by the St. Elizabeth's Guild of Trinity Church on the evening of February 20 in Trinity Parish House.

Lewis H. Clement arranged the orchestration of a great portion of the natural music for the first appearance of the pageant, Builders of America, written by Doris Cagney. The Toledo Symphony Orchestra, Lewis H. Clement conducting, played during the course of the pageant which was produced by the Americanization Group of the Toledo Council of Social Agencies in the Coliseum, on the evening of February 19.

The Toledo Club presented Marguerite Schuiling, dramatic soprano of Detroit, in recital on the afternoon of February 22 in the club lounge.

St. Ursula's Music Club presented the St. Ursula Choral-Orchestra, with Ethel Schwartzler, violinist, as soloist, the evening of February 10, in St. Ursula Auditorium.

Piano pupils of Georgianna Potts, assisted by Mrs. C. V. Stevenson, soprano, gave a recital in Greene's Auditorium on the evening of February 8.

Loretta M. Louy, pianist, gave a lecture-recital before the Merici Study Club in St. Ursula's Auditorium on the afternoon of February 22.

Weber, Rossini and Mendelssohn were the composers featured in the program for the meeting of the Monday Musicale on February 9, in the J. W. Greene Auditorium. The program was under the direction of Mrs. Arthur Tracy. Daisy Kathleen Caves presented her piano pupils in recital in Green's Auditorium on the afternoon of February 21.

F. I. G.

Jules Schwarz at the Alviene

As a step toward producing and promoting American grand opera artists who will not have to go abroad for the necessary training, a miniature Vienna Royal Academy Opera department, under the direction of Jules Schwarz, late of the Berlin Royal Opera, has been established at the Alviene University of Arts, New York. Mr. Schwarz is eagerly carrying out the ideas and ideals of the Old World school from which many famous singers have graduated. As in the Vienna Academy, of which Mr. Schwarz is a graduate, the artist-students will be afforded many opportunities for actual grand opera appearances in their own theater; in other words, they will have practice, not just theory. It is the purpose of the University to turn out full fledged professionals. One of the special features of the work will be the production of grand opera by a traveling company of artist-students, who will be permitted by their performances to earn their own tuition as they travel. And they will be heard—not by their friends and relatives alone, but also by real road audiences, and, as they develop, by our best known artists. Mr. Schwarz, who has sung with Jéricha and Maria Evelyn, has persuaded his brother Josef, of the Chicago Civic Opera Company, to pledge several visits of criticism to the University each season. There will also be visits from Metropolitan stars.

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Olin Downes—*New York Times*.

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**PSEUDO-PSYCHOLOGY
AND ITS EFFECT
UPON THE STUDY
OF SINGING**

By William A. C. Zerffi
(Copyrighted, 1925, by The Musical Courier Company.)

With the shelves in every book store littered with psychological treatises of every possible variation and type, with the very word "psychology" to be heard at every twist and turn, it is not surprising that some of the backwash of this movement has found its way into the study of singing. As with every new discovery, not only does real science reap a reward, but the exploiters of human credulity reap a richer reward by a clever interweaving of a lot of nonsense with a modicum of sense.

The discrediting of the older schools of psychology and the realization of the vast new field which has been opened up by a more practical study of the human mind has resulted in a mushroom growth of methods by which the mind is supposed to be able to be trained to do tricks much as a dog learns to carry his owner's hat, or retrieve his stick from out of the water. With shrewd insight into human characteristics, the writers of these volumes are wise enough to stress the ease with which wonders may be achieved; success, skill, financial reward, all these and more are to be made possible by applying the principles contained within the pages of these wonder books, and all by the gentle process of thinking instead of the more strenuous and vulgar method of doing.

Likewise, in the study of singing, a study which seems to be a literal dumping ground for absurdities, we encounter an increasing number of "mind methods" by which the cruder process of training the voice is superseded by the more refined training of the mind. To teach the pupil how to think is all that is necessary, and the hitherto recalcitrant vocal organ will speedily be found to respond to its owner's every wish. Physical difficulties are made to disappear without the slightest effort, and with beautiful thoughts come beautiful tones.

To speak fittingly of these mind methods would be to use harsh language, for they are nothing but the loose and poorly organized thoughts of indifferent and careless thinkers. As such they are a direct menace to rational study, for they substitute meaningless reveries for hard study. That their originators are ignorant of the merest fundamentals of psychology is all too obvious, for they seem to be unaware of the most elementary principles of habit formation and the result is a pseudo-psychology of a vicious and dangerous type.

If the student will pause for a moment to consider the fact that whatever thoughts he may be thinking in regard to the production of his voice remain concealed until they have been actually translated into tones, and that his conception of the meaning of the teacher's explanation can never be exactly revealed to the teacher except as

his physical vocal organ displays it, he will perhaps realize that the matter of training the mind is not quite so simple a matter as the pseudo-psychologists would have him believe. If we take for example the playing of any game which requires the development of skill, such as baseball, the fact that the batter must hit the ball with his bat is certainly obvious. An expert batsman could undoubtedly explain in a few words his method of striking the ball, but even supposing his explanation be perfectly understood by the novice, the latter would be incapable of bringing his conception of the expert's method to practical execution. It would be necessary for the novice by means of daily practice to establish the physical conditions necessary in order that he be able to put his conception of striking the ball into operation. All who have learned to exercise skill of any kind will realize that out of many clumsy and seemingly ineffectual struggles grows the later skill, and that there is no existing method which permits an escape from the hard work of practice.

In the science of psychology there is no saying which is more applicable than that of "fools rush in where angels fear to tread," and the caution with which the true psychologist advances, furnishes a remarkable contrast to the onward rush of the unlearned enthusiast. To the latter, a few words memorized and repeated at intervals are thought to be sufficient to correct any habits of action which may exist, and the necessity for hard physical work is argued out of existence.

The seemingly mysterious character of the human voice, and the fact that its production takes place secure from general observation, makes it a fitting subject for the exploitation of mind methods. The student who indulges in this form of vocal training will ultimately find that he has acquired a lot of well decorated but chiefly meaningless terms, together with a lot of vicious and persistent bad habits of singing, and that the longer he persists in "psychological" singing, the more deeply rooted these physical habits will become. Mere thinking, unless associated with actual doing, leads into a blind alley, and to back out of this alley is a very slow, tiresome, and laborious procedure.

Oliver Stewart at Vanderbilt Concert

On March 1, Oliver Stewart again was soloist at the Sunday evening concert at the Vanderbilt Hotel. He sang arias and songs and was heard in duets from *Faust* and *Carmen* with Rose France, soprano of the Paris Opera Comique. Mr. Stewart is engaged for a third appearance at these concerts in April.

On March 8 the young tenor sang at a special musical service at the New York Avenue Methodist Episcopal Church in Brooklyn.

Rethberg to Sing Bach's Passion Music

Elisabeth Rethberg has been engaged to sing the soprano solo part in Bach's St. Matthew's Passion music on April 12 and 14, given by the Philharmonic Orchestra in conjunction with the Schola Cantorum, and conducted by Willem Mengelberg.

Peggy Albion to Present Wolfsohn Series
Peggy Albion, well known for her activities in connection with the Washington Opera Company, will present the Wolfsohn series in Washington next season. There will be ten



PEGGY ALBION.

concerts given on Monday evenings, and the attractions will include, Bori, Homer, Cleveland Orchestra, Werrenrath, Karsavaina with orchestra and ballet, London String Quartet, Edward Johnson and company in scenes from Romeo and Juliet and Bohème, Albert Spalding, Josef Hofmann and Moiseiwitsch.

Peterson to Sing Tonight

May Peterson will sing tonight, March 19, at the Broadway Tabernacle for the benefit of the Bethany Kindergarten. A distinguished list of patrons and patronesses have sponsored the concert.

Albert Almonee Scores in Recital

Albert Almonee appeared in recital recently in Baltimore under the auspices of the Knights of Columbus. He scored a success and was praised highly by the critics.

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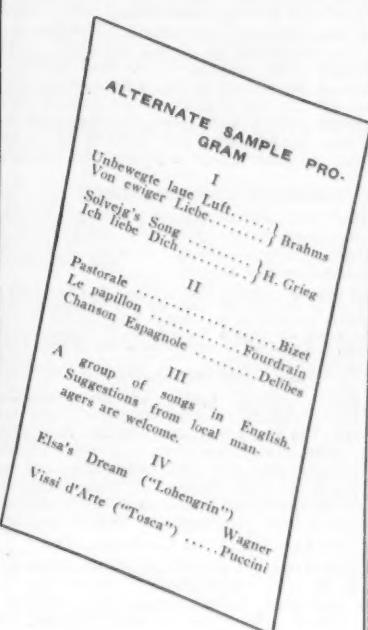
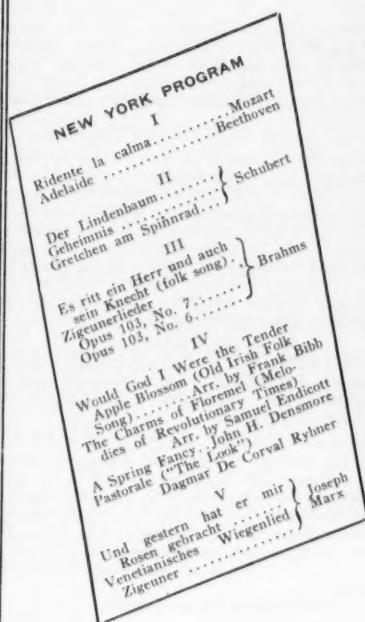
RETHBERG

IN

RECITAL



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Concert Management Arthur Judson takes pleasure in announcing that Mme. Rethberg will be available for song recitals and other concert appearances in the season of 1925-1926.

Mme. Rethberg's New York recital debut takes place at Aeolian Hall on Monday afternoon, March 23. The program will be found on this page. This concert promises to be one of the most interesting events of the season, as Mme. Rethberg is as well known in Europe for her recitals as for her operatic performances.

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GOTHAM GOSSIP

ROEDER PUPILS HEARD AT TWO SCHOOLS

Dorothy Roeder, nineteen year old daughter of Carl M. Roeder (exclusively his pupil until she went to Olga Samaroff) gave a recital, February 15, at the Great Barrington, Mass., School, presenting a varied program which embraced works ranging from Bach to Rachmaninoff. The Berkshire Courier mentions her remarkable understanding, unusual technical command and musical intelligence, and says "the Schumann concerto was played with brilliancy and vigor, and with a beauty of tone which held her audience enraptured."

Irene Peckham was the assisting piano soloist on the February 13 Neighborhood Evening Concert program at the Beard School, Orange, N. J. A local paper said: "She created no little stir by her performances . . . So clean and firm was her fingering, sound her understanding and graceful her performance that she quickly won admiration." She is considered by many New Yorkers as the outstanding musical prodigy of the season.

MALKIN CONSERVATORY PUPILS' CONCERT

Pupils of the Malkin Conservatory of Music were heard in violin and piano numbers at De Witt Clinton High School Auditorium, March 1. Joseph Malkin conducted the string orchestra, which played a serenade to Mozart, following which these students appeared: Abraham Bilinsky, Diana Jacobson, Gussie Engel, Theodore Takaroff, Arthur Granick, Julius Schulman, Bertha Leon, Sol Kossovsky and Harry Aleshinsky, violinists; and Pearl Bloom, Hannah Hirsh, Lillian Dizon, Leo Friedman, Ruth Epstein, Sylvia Fass, Helen Fogel, Elsie Feigin, Harold Greenberg, Rebecca Rosen, Anna Yanovsky, and Ruth Schaub, pianists.

SWINNEN AND GRANDJANY AT WANAMAKER AUDITORIUM

Firmin Swinnen, Belgian-American organist, at present private organist for P. S. du Pont, Wilmington, Del., played works by Dvorak, Widor, Stebbins, Schubert and his own Chinoiserie, and Marcel Grandjany, French harpist, added variety in playing works by Galeotti, Jongen, Respighi, Couperin, Renie, and his own Fairy Tale, at the March 4 recital at the Wanamaker Auditorium. Mr. Swinnen made a special hit with the Schubert ballade in C minor, with chime and harp effects of much charm. The Liadow Music Box was also a delightful bit of characterization, and finally the astonishing pedal cadenza of his own in the Widor allegro amazed everybody; he added the toccata and fugue in D minor (Bach), played in altogether virtuoso style.

Mr. Grandjany's part in the recital was also much enjoyed, chief of which was his own Fairy Tale; he had to play encores after the thoroughly representative compositions offered.

MORELAND WRITES ACCOMPANIST

Edna Moreland, soprano, recently showed her appreciation of her accompanist by writing what many singers seldom write: (The accompanist referred to asks that his name be omitted.—The Editor)

I do thank you for your ever kind support. You see I feel a singer is not "the whole cheese," for what do they amount to if they do not have perfect accord with the piano? Just nothing, so you see in all sincerity I say we made a fine success, if making people happy means success; everyone did have a good time and we helped them to it.

E. M.

PARNASSUS TRIO PLAYS WELL

Olga Serlis, pianist (pupil of Bloomfield-Zeisler); Nanette Berr, violinist (Svecenski pupil), and Gertrude Berk, cellist (Durieck pupil), comprise the Parnassus Trio. Heard at various receptions, clubs and social affairs, these capable young women play with spontaneity, and were recently admired in their playing of Liebestraum (Liszt), Canzonetta (d'Ambrosio), and Tschaikowsky pieces. They have also broadcasted programs over WEAF and WOR.

FARNAM PLAYS FOR CATHEDRAL FUND

March 2, Lynnwood Farnam gave an organ recital at the Church of the Holy Communion, in cooperation with the musicians' committee for completing the Cathedral of St. John the Divine. He played a Bach program, including four of the big fugues, as well as choral preludes, largo and a passacaglia. Chairman Stoessel gave a few words of explanation and a collection was taken for the benefit of the Cathedral Building Fund.

MARTA ELIZABETH KLEIN'S ORGAN RECITAL

The regular Friday evening organ recital at Town Hall was given February 27 by Marta Elizabeth Klein, A.A.G.O., organist of Fordham Manor Reformed Church, who has played for the Literary Vespers at Aeolian Hall this season, is a post graduate of the Guilmant organ school, and organ instructor at the Master Institute of United Arts. Her program included little known works by Petrali and Bonnet, as well as familiar pieces by Cui, Coleman, and Beethoven.

AMERICAN ACADEMY'S FIFTH PERFORMANCE

The fifth performance of the forty-first year of the American Academy of Dramatic Arts, February 27, at the Lyceum Theatre consisted of the play, *The Passing of the Third Floor Back*, a Broadway production of not long ago. Frank Poeta portrayed the part of The Stranger (played by Forbes Robertson) and Jean Mann, Minnie Green and

Walter Glass were all prominent in the performance. One listener said: "Watch Minnie Green—she will do bigger things."

BALDWIN'S 1,000TH PUBLIC ORGAN RECITAL

Samuel A. Baldwin, organist and musical director at C. C. N. Y., gave his 1,000th recital on the great organ, March 8, the city authorities under Philip Berolzheimer, chairman of the Mayor's Committee on Music, aiding in making it a memorable affair. The hall was full, and all rose with applause on the entrance of Prof. Baldwin, who played a program embracing works by Franck, Bossi, Bach, Wagner, Buxtehude, Schumann, Reubke, and the American, Charles Albert Stebbins. At an agreed intermission the Berolzheimer Committee went to the stage, when addresses were delivered by the chairman, President Mezes of the college; Dr. William C. Carl, and Charles H. Tuttle, chairman of the trustees, who read the framed testimonial presented to Prof. Baldwin. Visibly effected by these tributes, he responded briefly, taking as his motto the performance of service. Flowers were also presented him, and warm applause punctuated all the doings of the afternoon.

The present writer attended the first twenty recitals, which began seventeen years ago, and has noted the increased interest attendant at these semi-weekly events; the attention paid this occasion by the New York dailies, in both news articles and editorials was notable.

JOHN PRIEST'S ORGAN RECITAL

At the B. S. Moss Colony Theater, March 11, an invited audience listened to the organ recital given by John Priest,

En Automne (Moszkowski), a Chopin nocturne, and movement from a Beethoven sonata, showing great talent coupled with well developed technic and reliable memory. Howard Iserson won the second highest marks, and eight-year-old Paul Haubt also did well. All these were awarded bronze medals, with stars for memorizing. Lois Boli, of the Arts Club, was chairman, and the judges were Albert Von Doenhoff and Mr. Riesberg.

NEW YORK SCHOOL OF M. AND A. CONCERT

Ascher Heller, tenor, sang delightfully the Love's Philosophy (Jordan) at the March 5 weekly concert of the New York School of Music and Arts. Gladys Birkmire appeared at her best in Rain and Come Away, and Chopin's harp study was well performed by Miss Franchetti. Carl von Lautz gave a Russian melody, mazurka (Godard), andante (Beethoven), and a Grieg piece, all done exceptionally well. Miss Carpenter sang Night and the Moon, displaying agreeable voice, and Harriet Garlinger was heard in the expressively sung Violetta (Wright). Avis L. McClean, with her instructor at a second piano, played a Rheinberger movement and Brüll tarantella with varied expression and brilliant climax. Marie Kowal sang Allah (Chadwick) dramatically, and Janet Henderson was heard in Care Selve. Two songs sung by Mrs. Baker showed a voice of lovely quality and high range, while Emily Dabney contributed Du Bist die Ruh (Schubert) with admirable poise and distinctness. Accompaniments were played by Frank L. Warner.

BOARD OF EDUCATION LECTURES AND RECITALS

About one-third of the lectures under the auspices of the Board of Education consist of musical subjects, showing the importance attached to the art by director Ernest L. Cran dall. Between March 15 and 21 the following lecturers, singers, violinists and pianists were heard: Marie Josephine Wiethan, Wilehlmine Ballade, E. Levi, Marguerite Potter, Esther Benson, Winifred Bauer, Gertrude Evelyn, Bertha Van Vliet, June Mullin, Theodore Sidenberg, Paolo S. Abbate, Amelia von Ende, Michelle Ashkinazy, Frank T. Molony and May Harper Ford. The regular monthly luncheon takes place April 4, 1 p. m., Park Avenue Hotel.

FRATERNAL ASSOCIATION OF MUSICIANS' ELECTION

At the annual election of the Fraternal Association of Musicians of New York, the following officers were chosen: President, Louis Sajous; vice-president, Miguel Castellanos and Mrs. E. Bronx Southwick; recording secretary, Juanita Howell; corresponding secretary, Mrs. A. S. H. Atkinson; treasurer, Mrs. Charles T. Wilber; executive committee, George E. Shea, Irvin F. Randolph, John N. Burnham, Helena A. Pino, Mrs. Harvey Ingelsby. These chairmen of special committees were appointed by the president: program, Mrs. E. Bronx Southwick; membership, Mrs. Louis Sajous; reception, Adelaide Terry Graham; publicity, Mrs. Clara A. Korn.

BRICK CHURCH BACH-HANDEL PROGRAMS

In commemoration of the 140th anniversary of the birth of Bach and Handel, Clarence Dickinson, at his March Friday Noon Hours of Music at the Brick Church will give three Bach programs—Bach at Home, Bach at Church, Bach at Court, with one Handel program. Handel's Messiah was sung at a noon hour earlier in the season. The assisting artists are Rodger Knox, tenor; Anna Pinto, harpist; Charlotte Peege, contralto; Godfrey Ludlow, violinist; Grace Kerns, soprano; Willem Durieux, cellist; Harold Land, baritone; Herbert Dittler, violinist.

LAJOS SHUK'S BOOKINGS

Lajos Shuk shared in a Brahms program at a private musicale, January 7; appeared with the Russian Trio at the Reiss studio, January 8; and at Dobbs Ferry at the Misses Masters School, January 12.

NATIONAL ASSOCIATION OF ORGANISTS' EVENTS

Following the successful organ and orchestra concert at Wanamaker's Auditorium last month, the N. A. O. held an executive committee meeting March 9, when the big coming event, the annual convention in Cleveland, Ohio, was given attention. Reginald L. McAll, chairman. The Union-Exe c chapter, New Jersey council, announces an organ recital by Walter Peck Stanley at the North Reformed Church, Newark, March 25.

CHINESE SONGS HEARD

Those heard Bernard Wagenaar's Chinese Songs at the MacDowell Club last season, so beautifully sung by Louise Stallings, and were present at the concert of The Friends of Music recently, renewed pleasant acquaintance with these original compositions, sung on this occasion by Charlotte Ryan.

AMERICAN INSTITUTE RECITAL

March 7 a program was played by junior students of the American Institute of Applied Music, ranging from seven to fifteen years of age. Particularly noticeable were the piano numbers by Sonia Rubenstein, Mary Louise Stillman, Elizabeth Clewer, Luella Cotterell, Marjory Jervis, Marjory Bahouth and the Rivlin sisters, while Jessie Dike and Ber nice Bieber, violinists, and John Boschay, cellist (only slightly taller than his instrument), added variety to the concert.

Another New York Engagement for Gange

Fraser Gange added another New York appearance to his list recently when he gave a short program at H. H. Flagler's dinner to Walter Damrosch.

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"A magnificent violinist, who is of the line of the Kreislers, Thibauds and Kubeliks."—Casadesus in *La Presse*.

"A king of violinists."—E. Vuillermoz, in *Excelsior*.

"Combines sonority and a rare power with impeccable precision and reliability—qualities by which he may be compared with Kreisler."—*Le Courier Musical*.

LONDON

"One of nature's violinists."—*Daily Telegraph*.

"A violinist of the very first rank."—*Westminster Gazette*.

ITALY

"A wizard of the violin."—*Giornale d'Italia* (Rome).

"Held his audience for two hours under the spell of his magic bow."—*Popolo d'Italia* (Rome).

"A ruler in the realms of his art, in the highest sense of the word."—M. R. Bossi, in *L'Ambrosiano* (Milan).

"Recalled the finesse, the sweetness, the refinement of Kreisler's unforgettable interpretations."—*Avvenire d'Italia* (Bologna).

"The Aristocrat of European Violinists"—*Berlin Morgenpost*

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JANUARY—MARCH 1926

VIENNA

"Stands at the head of the few younger violinists of today who possess genius. For once there seems to have been accomplished, completely and without friction, that rare synthesis of instrumental wizardry and truly inward, God-given musicianship in its noblest sense."—*Neue Freie Presse*.

"A truly great violinist . . . a singer on the violin."—Ernst Decsey in *Neues Wiener Tagblatt*.

"One of the really great, whom one may safely mention in one breath with Kreisler."—*Wiener Zeitung*.

BERLIN

"One of the first of contemporary violinists . . . in a class by himself."—Dr. Leopold Schmidt, in *Berliner Tageblatt*.

"The ideal soloist."—Prof. Adolf Weissmann, in *B. Z. am Mittag*.

"Unites the qualities of the 'grand style' virtuoso with the almost puristic, severe conception of art, as hardly another violinist."—*Vossische Zeitung*.

"Absolutely a masterpiece of interpretation" (Bach Fugue).—*Die Zeit*.

BUDAPEST

"Stands at the head of all living Hungarian masters of the violin."—*Neues Pester Journal* (1925).

"An enormous success. . . . No other violinist today combines such delicacy and caressing sweetness with so much dignity."—*Pester Lloyd* (1925).

PRAGUE

"There is a touch of the seraphic in his art."—*Abendblatt*.

MADRID

"A magician of the violin."—*La Epoca*.

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BALDWIN PIANO

MIAMI NOTES

Miami, Fla., March 1.—Miami's musical season is off in full force and the outstanding feature is the Philpitt Artists Course which is presented by S. Ernest Philpitt, this being the sixth season. The first artist presented was the baritone, Reinhard Werenrath, whose appearance at the White Temple, on January 18, was such a pleasure to the capacity audience that his return another season will be looked forward to with delight. The Hinshaw Opera Company presented the second number, the Marriage of Figaro, on January 27, at the Central High School Auditorium. This opera, sung in English, was enjoyed by a large audience. Miami music lovers are greatly indebted to Mr. Philpitt for the many excellent concerts they have enjoyed through his efforts during the past five years.

The Miami Music Club is sponsoring many delightful musical affairs this season, besides having splendid programs twice a month. The program of Italian artists recently given was very good. Rachel Jane Hamilton, soloist with Pryor's Band which is playing its eighth season in Miami, and Lawrence Powell Eberhart, pianist from Miami Conservatory of Music, were the guest artists. Katherine B. Dungan, president, presided and announced excellent numbers by Edna Burnside, pianist; and the Kaufman Trio which consists of Elma Kaufman, violinist; Helen Kaufman Chalmers, cellist, and Celia Kaufman, pianist.

A musical tea was given by the Music Club at the Coral Gables Country Club recently.

The Student Music Club, which has a sure place in Miami's musical life, is having Musical Form as the subject for its program this season. A recent meeting was devoted to the Nocturne, Romance and Caprice. The meeting was at the home of Mrs. S. LeRoy Smith, director. Jane Dresbach, president, presided and Ruth Frisbie was in charge of program.

The Aeolian Chorus was heard in concert recently at the White Temple. Mrs. Robert E. Smith is its president and Bertha M. Foster, director. Mrs. E. J. Hall accompanied.

The White Temple Church Choir presented a program of American folk songs, the evening of January 5, in the Church Auditorium. Charles F. Cushman is the director.

An enjoyable concert was given by the choir of the First Baptist Church, January 23, under direction of O. F. Steinmetz. This choir is planning a series of concerts to be given during the season.

Mrs. Eugene B. Romph presented her advanced pupils in a recital which reflected great credit to her.

Edja Stenwall, talented soprano soloist, gave a recital and was heartily welcomed home after an absence of several years of study in New York City. Miss Stenwall expects to go abroad after completing her concert tour this season.

S. LER. S.

Activities of Franklin Riker

Franklin Riker, tenor, will give a recital in the foyer of the Philadelphia Academy of Music on April 23. Mr. Riker has been reengaged as soloist at the First Church of Christ, Scientist, Buffalo. He devotes Monday, Tuesday, Wednesday and Friday of each week to teaching in New York, Thursday to Philadelphia, and Saturday and Sunday to Buffalo, where he teaches and is engaged in church work.

Four of Mr. Riker's artist pupils are soloists in Christian Science churches. Emily Stokes Hager, soprano, sings at the Third Church in Philadelphia; Hazel Page Everett, soprano, at the Eleventh Church in New York; George Everett (formerly of the Boston Opera Company) at the Fourth Church, New York, and Lois Long, mezzo soprano, has been soloist for five years at the First Church of Christ Scientist, Orange, N. J. Ronald Greene, another Franklin artist, is bass soloist at the Broadway Tabernacle, New York.

Among the Franklin Riker artist pupils who are appearing in light opera are Evelyn Carson, Catharine Morris, Bob Yates, Venita Gould, Calvin Spotts, Marie Saxon and Katherine La Scheck. Other Riker artists include Helen Clark McCoy, Anna Harms, Elizabeth Price, George A. Taylor, George Hottel, Dr. Andrew Knox and William Carmint.

Utica Conservatory of Music Notes

Cecil Davis, of the piano department of the Utica Conservatory of Music, was heard with appreciation in Boonville at a concert given under the auspices of the American Legion Auxiliary. Walter Griswold, pupil of Mr. Pritchard of the violin department, impressed by the sincerity of his playing. Miss Illig, of the elocution department, presented a number of students in recital. Fifteen numbers were well delivered, and particular mention should be made of the work of Emma Wilbur, Miss Huggenheim, Mrs. Howard Peckins and Florence Fitzgerald.

Frank Parker, head of the vocal department, and Mary Nightingale, the latter a promising young pianist studying with Johannes Magendanz, gave a recital at the Sherill High School Assembly. Their reception was enthusiastic and both were obliged to respond with encores. Mr. Parker and Miss Nightingale also appeared recently at the Oneida High School Assembly.

Bachaus Lectures

Bachaus will give two recitals in Havana, on March 29 and 31. Bachaus' success on his recent Western tour took on a new angle, when he was invited in one city to deliver a lecture on modern music. Although not known hitherto as a lecturer, the genial pianist proved himself a delightful talker, illustrating his views with piano music.

Mme. Cahier's Next Season's Recitals

Announcement is made that Mme. Charles Cahier, American contralto of international fame, has been engaged for a series of four lieder recitals which will take place in Aeolian Hall on Saturday evenings, November 21 and December 19, 1925, and January 16 and February 6, 1926.

Found—A Pearl Bracelet

Annie Louise David asks the MUSICAL COURIER to announce that, following her tea on January 11, given for Alice Seckels, a pearl bracelet and blue silk bag containing some beautiful embroidery was found, and the owner has not yet been located.

Wrung Volumes of Applause from New Orleans Audience

Kathryn Meisle

Contralto

Chicago Civic Opera Co.



"Kathryn Meisle is an operatic singer of whom America might be proud. This American girl enthralled a big audience in Jerusalem Temple Wednesday night. **A fresh, young and vigorous voice**, used with **superb musicianship** in sombre and tragic arias as well as in lighter numbers, **wrung volumes of applause from the audience**. Miss Meisle is a gifted young woman, temperamentally fitted for all of the wide variety of selections on her program, from those requiring the soft and caressing *sotto voce* to those where full and resounding tones were turned into the phrasing. She began with the aria 'Ah! mon fils' (Meyerbeer), a thing which most concertists refrain from doing. German, Russian, French, American themes were handled with uniform ease, with no sacrifice of rich tonal qualities so carefully developed in this singer."—*New Orleans States*, March 5, 1925.

"Kathryn Meisle came so strongly heralded as an operatic contralto that it was natural to expect in her those qualities distinctly operatic. She in the life proved to be by temperament and talent a concert artist, **an entertainer par excellence**. Kathryn Meisle **possesses a magnificent voice, rich, round, full, powerful, flexible** and of a fresh and uniform timbre. It has a splendid range—**showing in the high tones a startling brilliancy**.

"The young artist is an admirable Lieder singer, as was shown in the Brahms selection and in the famous three-voiced musical setting of 'Der Erlkoenig' by Schubert. Especially in the sober dignity of her rendering of the father's words, Miss Meisle was effective."—Robert B. Mayfield, *New Orleans Times-Picayune*, March 5, 1925.

"Few voices have the **deep, individual beauty** as that of Kathryn Meisle, who sang at Jerusalem Temple Wednesday night in the fourth concert of the Tarrant Series.

The voice is magnificent, with an emotional timbre of distinct poignancy.

"Miss Meisle's voice has the **depth of tonal feeling** of the type of Schumann-Heink, something of the pristine depths hidden in it, a connotation carried over from living, and from watching the spectacle of life move in and out of crises. . . .

"Best of the entire program was 'Les Filles de Cadix' (Delibes). Of its rapid phrasing, lifting from low to very high, or crescendoing into **throbbing notes of feeling**, Miss Meisle carried with **tremendous artistry**, and with continuity and sustained emotionalism. Miss Meisle exhibited some **excellent pianissimo** work unusual in contralto singing."—Marjorie Peters, *New Orleans Morning Tribune*, March 5, 1925.

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VICTOR RECORDS

BALDWIN PIANO

ESTELLE LIEBLING TALKS OF HER PUPILS— DISCUSSES FRIEDA HEMPEL'S COACHING

"Some studio!" we remarked, admiringly.
"You like it?" said Miss Liebling.

We expressed approval. We had been waiting around out in Miss Liebling's antechamber with a number of men and women, one of them quite clearly a secretary, the others vocal students. Some of them were examining pieces of music, trying, no doubt, to make something of it in their minds in opposition to the very beautiful singing that could be heard through the door to Miss Liebling's studio where she was giving a lesson.

The antechamber is worth looking at itself. The walls are simply covered with photographs of artists and musicians. That is the sort of evidence that is most impressive to the visitor at any music studio—pictures. They show acquaintanceship with the great. They "place" a musician as nothing else can do. And if Miss Liebling needed placing—which, of course, she most decidedly does not—the portrait gallery in her waiting room would be more than sufficient to accomplish it amply.

Then, after a bit, the door opened and Miss Liebling appeared with her several pupils—she is her own accompanist. We were introduced: "Miss . . . well, we have a poor memory for names, and we did not catch the names properly anyway.

It was a momentary meeting. Miss Liebling gently wafted her pupils out, with a request that they wait outside for a few minutes, then ushered us in, and closed the door.

"Some studio!" we remarked.

It is "some studio" indeed! Big and high and spacious, with windows looking out into a court. It is a ground-floor apartment, with such large windows that it appears as if it might have been intended for a painter's work-shop, and with plenty of light. Near the window stands a grand piano, about the walls some pieces of furniture, but the floor-space is clear. There is plenty of it—just the place for song, and so generous in its outlines that it would not need a great deal of imagination for the student to fancy himself or herself out in public on the platform or stage bidding for plaudits from a gathered assemblage of audience and critics, although, to be sure, they will never sing before any more fully learned and prepared a critic than Miss Liebling herself. She knows, not only from her own accomplishments, but also by coming from a long line of noted musicians—a musical family, nearly every member of which has been or still is celebrated.

Some people may scarcely realize the importance of contact with such environment. But such importance is very great indeed—it cannot be overstated. For there are things one learns from books, and there are things one learns from study, but there are a lot of things equally important and valuable that one learns only, and can learn only, from association with "those on the inside"—the elect.

That association one may get from family and friends. Failing that source, one may get it from such a teacher as Miss Liebling, who radiates the sense of having always been in music, so that one feels that music is a part of her, a part

of her daily life and always has been. Music is her native language, so to speak. And perhaps that is one of the reasons why she has such successful pupils—and such celebrated ones.

To tell the truth, we did not fully realize what famous pupils Miss Liebling had until we got to the studio for this first visit. And even then we would not have realized it had it not been for our own snooping. Being in the newspaper business, with an eye and nose for news, we went snooping around, and, after seeing the pictures in the antechamber, attention was naturally attracted to the pictures in the studio. The piano is simply covered with them.

But, again to tell the truth, our eyes got not much farther than the one on the left, in the second row, which looked familiar, and which we picked out and examined. Yes, it really was—we were not mistaken—the picture of Frieda Hempel, as famed as any name on the public platform today, and then we remembered having heard somewhere that Mme. Hempel was, in fact, coaching with Miss Liebling.

"Miss Liebling, will you tell us, is it your opinion that finished artists—not finished, you know, not done for, but out on the stage, artists who have finished their education—is it your opinion that such artists should continue study?" "Finished artists? Study? Of course!" answered Miss Liebling.

We expressed our mild wonder. Study? Why should a perfectly competent concert or operatic artist need study?

Miss Liebling explained: "Study," she said, "is not always a matter of progressive development, as we so often think of it in the case of children or young people."

"But study," we remarked, "means 'earning'."

"No," said Miss Liebling. "Not always learning—sometimes keeping fit, holding on to what one has learned, avoiding bad habits."

"Then you should call yourself an art-efficiency expert," we suggested.

Miss Liebling smiled. "Why not say studio-critic—somebody with an expert knowledge to listen with trained ears, to sympathize and encourage, and give frank and honest opinions as to slips from the high plane of perfect attainment."

"It is not only that," continued Miss Liebling. "You forget that art is always progressive. No real artist is ever finished. Every new piece of music that is learned demands new study, which can be done by the artist alone—and generally is—but needs some 'studio critic,' as I called it, to pass judgment on it before it is offered to the public. Even the old, standard repertory of arias and songs is subject to improved interpretation. Really great artists—like Miss Hempel, for instance—are never satisfied, but always striving to get just a little bit nearer to perfection. A teacher, especially one who is, herself, a singer and musician, is able to aid very materially in the development of such new interpretations, the learning of



ESTELLE LIEBLING.

new songs. Miss Hempel has been with me for several years. When she is in New York we work continually.

"She is constantly seeking new songs, new repertory. She is the real artist, the kind that is born, not made. Never satisfied, always reaching out. You would think, with all her successes, she would let well enough alone. But no real artist ever does that. That is one of the things I try so hard to impress upon the young people who come to me. Still, I should not complain. I do get splendid talents, and all of them are faithful and ambitious—going to do big things."

We looked politely questioning. "But none more so than Maria Mueller, or Marcella . . .

"Mueller?" we questioned. "You do not mean that magnificent Mueller who is doing such wonderful things at

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Photo by Apeda

Praised by Critics on Many Points in New York Recital

"Achieved a real success."—*N. Y. Times*.

"Brilliant stage presence."—*N. Y. Sun*.

"A volume of tone that was gratifying in its fullness and enthusiasm."—*N. Y. World*.

"A voice of considerable volume and range with fullness and resonance at either end of the gamut. . . Ease and smoothness of tone. . . Expressive interpretation. . . Her diction was commendable."—*Herald-Tribune*.

"A revelation of personality."—*N. Y. Times*.

NOW BOOKING FOR SEASON 1925-26

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the Metropolitan? The Maria in Gallurese? The Freia in Rheingold and . . .

"Yes. Of course," said Miss Liebling. "Who else? Maria Mueller, and Marcella Roeseler of the Metropolitan Opera Company—she came over here with the Wagnerian Opera Company—she has been with me a long time, three years or more. Then there is Altglas, the tenor from the Prague Opera, now with the Metropolitan. Then there is Gabor, the baritone of the Metropolitan Opera Company, and Yvonne D'Arle of the Metropolitan, who has just been reengaged for her fifth year.

"Then there are so many young artists just about ready to come out under my direction. You heard Patricia O'Connell at the League of Composers' concert. Mr. Saminsky came up to my studio and asked for singers. I told him to go ahead and make his selections, and he picked out Miss O'Connell because she was the 'type' he wanted for the role. He picked out his entire chorus from my pupils too.

"One of my young pupils, who has just made her bow to the public at the Metropolitan and who is going to make a hit, is Joan Ruth. Beautiful voice. Lots of talent."

There was a knock on the door. "Here she is now," said Miss Liebling, opening the door. A very attractive girl entered, and from beyond we saw a whole group of young people, waiting, no doubt, impatiently for their teacher. We realized, suddenly, that we were taking a lot of Miss Liebling's time, forgetful of others in our interest in what she had to say. We apologized, and hastily bowed ourselves out.

A Successful Esperanza Garrigue Artist

Maria Verda, dramatic lyric soprano, who recently returned from Europe, will appear on March 29 at the New York Matinee Musicale at the Hotel Ambassador. She will sing the Donna Anna aria from Mozart's *Don Giovanni* and



MARIA VERDA.

a beautiful work of Gounod (new to New York), written for two solo voices and three string instruments. Mme. Verda will be assisted by Van Housen, baritone.

For several years preceding Mme. Verda's departure for Europe she had sung with some of the leading organizations and orchestras of the United States, always receiving high praise from conductors, public and press for her voice of beautiful quality and artistic interpretations. A few of her achievements include an appearance as soloist with the Indianapolis Orchestra, Cincinnati Bach Society, Cincinnati Woman's Club, Chicago Sinai Orchestra, Orpheus Club (Aurora, Ind.), Ohio Federation of Woman's Club, Wyoming Club (Cincinnati), Glendale Club, Men's Choral Club (Hamilton, Ohio), Park Hill Country Club (Yonkers, N. Y.) and Chaminade Club (Yonkers). Mme. Verda sang the role of Santuzza with the Cincinnati Opera Club and fifty members of the Cincinnati Orchestra, and she also has appeared as soloist with the Lancaster Symphony Orchestra.

Following an appearance in Indianapolis, the Times stated: "Mme. Verda made her first appearance with the Indianapolis Orchestra and scored a great success, singing with ease and wonderful artistic interpretation. Her encores were proof of her popularity, having to give three at the end of the program."

An appearance in Cincinnati brought forth this encomium: "The Wyoming Musical Club gave a beautiful program with piano, voice and cello. Maria Verda was the soprano and sang a group of modern composers and another group, closing with the Bach-Gounod Ave Maria with cello obligato. Her singing was finished and wonderfully even, with a beautiful quality in her high tones."

Mme. Verda made her second appearance in Huntington, W. Va., singing The Creation, and created an excellent impression. She also gave a recital for a select audience at the Episcopal Church, Hudson, N. Y. When she sang in Kew Gardens, L. I., for the Kew Gardens Country Club, she used her own accompaniment as recorded on the New Apollo piano. She sang the Suicidio aria from Gioconda and The Rosary of Spring, by Paul Bliss. She has been engaged to give these concerts for the Wurlitzer Piano Company.

Mme. Verda is an artist pupil of Esperanza Garrigue.

Gescheidt Pupils in Recital

Two of Adelaide Gescheidt's pupils—Mary Campbell Scott, soprano, and Bentley Ford, baritone—gave a recital at the Wurlitzer Auditorium on February 20. Miss Scott sang Care Selve (Handel), Non so piu (Mozart), I Feel Thy Breath (Rubinstein), The Wind's in the South (Scott), Pale Moon (Logan), Robin Song (White), Pierrot (Watts), and The Valley of Laughter (Sanderson). Her

MUSICAL COURIER

voice has good range and power, and she showed poise and excellent diction. Mr. Ford's numbers were Friend of Mine (Sanderson), Twilight (Glenn), Take Joy Home (Basset), Bois Epais (Lully), and Blow Ye Winter Winds (Sar-geant). His voice is one of great resonance and sympathetic quality, as well as remarkable range.

The singers were enthusiastically received and encored and Betty Schuleen was at the piano.

PITTSBURGH ENJOYS VISIT OF CHICAGO CIVIC OPERA

Notes.

Pittsburgh, Pa., February 21.—Capacity houses greeted the annual engagement of the Chicago Opera Company in Syria Mosque the first three days of the week. Three operas, Boris with Chaliapin; Thais with Mary Garden, and Tannhäuser with Rosa Raisa, were sung, with the company experiencing its greatest success locally in years.

Dr. Charles Heinroth, organist and director of music in Carnegie Institute, inaugurates this week his series of Lenten lectures on Saturday nights. These lectures take the place of the usual Saturday night free organ recitals and are illustrated by selections on piano and organ. On February 19 Dr. Heinroth dedicated the organ in the First Presbyterian Church, Oil City, Pa. He has been chosen as soloist at the New Jerusalem Church, Philadelphia, on the occasion of the thirty-fifth anniversary of the Organ Players' Club. Dr. Heinroth played at the twenty-fifth anniversary of the club ten years ago.

The Perrysville branch of the Pittsburgh Musical Institute gave a violin and piano recital in the Perry School auditorium. The following students participated: Louise Havekotte, Lillian Shaw, Darwin Miller, Betty Osterholz, Elizabeth Hughes, Billy Herman, Katherine Roos, Elizabeth Ittel, Grace McCune, William Dillner, Raleigh Johnson, Lillian Bardoner, Mary Elizabeth Bruner, Herbert Yeager.

William Robinson, Helen Reidenbach, Anna Walkauskas, Elsie Neuman, Dorothy Bulford, Gertrude Bachman, Ruth Staiger and Nan Laudig.

The Progressive Music Circle, Northside, met in the John Morrow School, Davis avenue, when a program of vocal and instrumental numbers was given by the club personnel.

The piano students of Lily Fredericks were heard in two recitals, matinee and night. Those taking part were Charles Dickey, Margaret Ochiltree, James Rhodes, Dorothy Drum, Marion Murdoch, Pauline Maloney, Helen Ginsburgh, Betty Koch, Clarissa Bremer, Richard Martin, Jr., Christine Leighan, Elizabeth Laird, Jean Power, Virginia Hall, Louise Brown, Jeanne Bremer, Wilma Rosensteel, Frances Hall and Theodora Maloney.

J. C. Ringwald, director of music in Beaver College, Beaver, Pa., gave the second of a series of three lectures on music in the college auditorium before a capacity audience, lecturing on the compositions of Chopin.

The Pittsburgh Council of Jewish Women presented Germaine Schnitzer, pianist, in recital in Rodef Shalom Temple.

The Monday Musical Club of Stowe township and McKees Rocks has been organized and gave the first concert of what promises to be a busy season. The Bride of Dunkerron, conducted by Thomas Harborne of Ingram, with Isabelle Fife as accompanist, was sung. Soloists were Marie Harper Bennett, soprano; Lee Gardner, tenor, and C. G. Pierce, baritone.

A piano recital in the P. M. I. Auditorium had Lillian Erickson, Margaret Taylor, Charlotte Turner, Louise LePage, Gertrude Green, Jesse Throp, Deane Van Winkle, Doris Eades and Bessie Steinman participating in the program.

B. McM.

Corradetti Pupil to Sing Over Radio

Pasquale Ferrara, dramatic tenor and a pupil of Ferruccio F. Corradetti, will sing over the radio, Station WGS, on March 25.

FRANCIS MOORE

Pianist

(Detroit News) March 5, 1925

Young Pianist Makes Hit With Orchestra

The soloist at Sunday's popular concert in Orchestra Hall was one Francis Moore, a rather youthful pianist, who came to our shores with small beating of drums to herald his advent. It is conceivable that most of his auditors had never heard his name before. But they will undoubtedly hail it gladly when they hear it again, for Mr. Moore turned out to be an artist of very commanding stature.

He was blessed in the nature of his task, for one thing. He played, with the orchestra, Grieg's Concerto in A Minor, and if ever a composer was kind to his eventual soloist, it was certainly in this composition. It is a thing of lengthy, lyrical passages, of gradually-constructed, crashing climaxes, of soft whispers and of lusty shoutings, and through all is woven that strange, powerful and inexplicable thing which is Grieg. The orchestral part might well be important excerpts from a small symphony. And the piano score gives the performer chances and to spare to show the mettle that is in him.

Mr. Moore revealed virtually everything that is expected of a first-class pianist, save only the rich song-quality which should be present in the adagio. He was a trifle cold in such endeavor. But his technique was faultless, and he built his structures of tone and tore them down again with a most vigorous musicianship. The audience gave him noisy acclaim and made him take four bows.

Rome, New York, Gazette,

(Feb. 24th,) 1925

CONCERT COURSE COMES TO BRILIANT END

Proved master . . . filled with feeling.

(Detroit Free Press)
March 2, 1925

SYMPHONY PLAYS VARIED PROGRAM

Francis Moore, American Pianist, Scores Heavily With Grieg Concerto

By EUGENE LEUCHTMANN

Sunday afternoon's concert of the Detroit Symphony orchestra, the seventeenth in the popular series, was noteworthy in that it presented an unusual program and a soloist of more than average appeal and talent.

Opening with Reznicek's brilliant and melodious overture to "Donna Diana," the program contained music of such widely varied nature as the Tchaikovsky "Marche Slave," symphonic fragments from Ravel's "Daphnis and Chloe," the beautiful "Vienna Blood" waltz of Strauss, and Grieg's A Minor piano concerto.

Francis Moore, American pianist, the soloist, presented the Grieg concerto with much dash and brilliance, but with the singularly clangling tone. His attempts at obtaining tonal beauty met with marked success only at the end of the cadenza in the first movement and in the latter half of the beautiful adagio, but the entire concerto was played in a markedly individual style.

Mr. Moore is deserving of much praise for his performance. The audience was thunderous in applause. He lacks nothing in technique, but a broader dynamic scale would add great beauty to his playing.

Youngstown, Ohio, Vindicator,
(Feb. 23rd,) 1925

VIRILE PIANIST DELIGHTS AUDIENCE

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THE MUSICAL COURIER EXTRA
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NEW YORK MARCH 19, 1925 No. 2345

Any American patriot can love The Star Spangled Banner; the difficulty is to sing it.

In music, as in everything else, the road to success frequently is paved with discarded friends.

Guests do not sing much these days at banquets. Only tea kettles sing when they are full of water.

As soon as most persons find out that it is not a sin to listen to ultra-modern music, they stay away from it.

Doubtless, and understandably, it must be one of the hardest daily tasks of a great singer to try to keep modest.

Germany has been asked to join the League of Nations, but this does mean an invitation to resume sending street bands all over the world.

In the trend of great events, one often kills the other. The circus comes to town March 28, and shortly therefore grand opera takes its departure.

There was rejoicing in the singing circles of the Metropolitan Opera House last week, when astronomers announced officially that Mira is "only the second largest star in the world."

Mary Garden has sailed for Europe but why the daily newspapers should make headline stories of the occasion must be puzzling to the rank and file of America's male population.

Last Saturday evening music played at the Savoy Hotel in London was broadcasted successfully to New York and heard here in many homes. Jazz was among the things sent over. Don't they want it?

Presentation of free open air opera as a part of a municipal scheme for public music is something entirely new as far as the records show. It will be interesting to watch the results when the present plan of presenting three different operas at Ebbets Field this coming summer is tried out. The committee has assured itself of an excellent director by choosing Josiah Zuro. One can only hope that in all the other details, musical considerations will be allowed to take precedence over political ones, as in this case. There is seating space for about 40,000 spectators. Our thought is that about three times that number

will struggle to get something for nothing at every performance.

Mme. Galli-Curci, one hears, is going to honor our fair city by choosing it for a permanent residence. She recently purchased an apartment in one of the new houses on upper Fifth Avenue, near the Metropolitan Museum.

If there is anything disgusting it is the spectacle of a man trying to get publicity for himself by using the name of a dead friend. This is the reason that a notice received about the late Marco Enrico Bossi will not appear in these columns.

Congratulations to Josiah Zuro on the completion of the first year of his Sunday Symphonic Society Concerts. The principal feature of the anniversary program given to a full and enthusiastic house at the Criterion Theatre was a fine performance of the fourth Schumann symphony.

The State Symphony Orchestra gave its last concert of the season on Wednesday of last week and nobody will be surprised if that concert turned out to be the last concert of the orchestra's last season. The jump out of the Stransky fire into the Waghalter frying pan benefited the organization not at all.

Orchestra conductors, as is only natural, after years and years of service, get to look upon scores not as something to be listened to but as something to be played; this seems the only way to account for the fact that so much dull and uninspired, though technically well-made, music gets on orchestra programs in the course of a season.

Some day, one hopes, there will be an opportunity to see and hear Eugene Goossens conduct a full sized orchestra in this city. We have seen him in action with a chamber orchestra only. Liverpool, on the other hand, saw him the other day conducting no less than 165 men at one time, at a benefit affair given to swell the funds of the local musicians' union. Three thousand people jammed the Philharmonic Hall and the concert was a tremendous success.

Fifty years ago Carmen was first produced, and the other day Paris celebrated the golden jubilee of the work. It is as fresh, appealing, and melodious a score today as it was a half century ago. Its vitality is therefore not astonishing. Carmen again proves that in order to keep a lasting hold on the public, an opera must have not only fine music, or a strong story, but both, artistically interwoven, and in the process employing heart, mentality, and imagination. Carmen is an enduring masterpiece.

It is one of the ironic tricks of fate that Moritz Moszkowski should die just when he did, March 2. The money realized from the recent ensemble concert of pianists for him here, about \$9,700, had been expended with the Metropolitan Life Insurance Company for an annuity and the first monthly payment from that was to have been made to Moszkowski on March 1. It is hoped that it will be found possible to make some arrangement with the company whereby his funeral expenses can be paid out of the capital of the annuity.

That national character, Lieutenant Commander John Philip Sousa, has promised that other national character, Judge Kenesaw Mountain Landis, to write a new march which will be used at all ceremonials on American baseball fields. The Judge pointed out to the Lieutenant Commander that the only baseball tune in existence was that doubtful song entitled Take Me Out to the Ball Game, quite unsuited for ceremonial occasions. Sousa, it is said, promised not only to write a baseball march but also a tune to be called Pop Bottle Blues for the special benefit of St. Louis fans and their umpire friends.

Next Saturday afternoon, with the warmly welcome Pelleas and Melisande revival at the Metropolitan Opera House, the last of the season's novelties and revivals at that institution will have been completed. About a month more of opera performances, and then the winter of our lyrical content will be closed. Look soon for the statistics of how many performances were given, how many times Wagner, how many times Puccini, Verdi, etc. The figures vary little from year to year. Wagner, Puccini, Verdi—the three popular and profitable composers of opera. No prophet is able to say when a fourth name shall be added to that list. When the time comes, will it be an American?

THE VARESE THEORY

A small New York public which attends concerts of the modernists, and a large public which patronizes concerts of the Philadelphia Orchestra, have received with various degrees of interest, astonishment, joy or disgust, according to their divergent points of view, the compositions of Edgar Varese.

Program notes have attempted to explain the Varese Theory which is responsible for these compositions. But the program notes have never quite satisfied the public desire to know what it is all about. And certainly the program notes have never done Varese justice.

One thing that has always been omitted from the program notes—insofar as they have ever come under our observation—is the element of this composer's enthusiasms.

We are told, rather vaguely, that he likes the sounds emitted by river steamers (he lives down on Eighth Street where, on foggy nights, the songs of the river steamers, wharf whistles and bells, to say nothing of the sirens of fire engines, provide an endless symphony—poetic but meaningless word—for the wakeful.)

But one needs to converse with Varese to get the man's boundless enthusiasm for these things, which he calls American, and for the many other things he has found in America which thrilled him and inspired him to write the sort of music (is it music?) that has made him known.

Abstract and dispassionate theory is poor material for art. But there is nothing either abstract or dispassionate in the theories of Varese. Their basis is not so much thought as thrill. He got here and found a lot of things in America that he either had never observed in his native land, or which he believes to be not only fully and solely American but to be seen and heard here and nowhere else.

Among these things there is one which seems to have made no impression on him whatever—our music. In this he differs materially, absolutely, from other European musicians who have visited America. They have been impressed, seemingly, only by the music of our Negroes—our rag-time, our jazz, our spirituals—all that strange mixture of the African, the Anglo-Saxon, the Celt and the Russian Jew, which we call American music.

Varese, on the contrary, has felt that, to write American music, or music expressing America, one must abandon all music which has anything in it of Europe or European tradition, of Africa, of Asia. One must start afresh, taking as a basis what is here, our sights and sounds, things that have arisen by accident in the development of American life—whistles, sirens, sky-scrappers, etc.

There are certain Americans who claim that American music should be based upon the songs of American birds; and Mary Austin, the novelist, says that "Stack o' Wheats" is an American symbol. She says, too, that "the myth of the American people is not yet articulated and, so far as expressed, not expressed in European terms." But she notes that the "Stack o' Wheats" is "a hybrid between the American Indian corn cake, a tortilla of the West, baked on a flat rock, and the English muffin poured out in rings placed on a hot griddle."

The error in all of these theories seems to lie in their basis upon narrow perspective. Varese, arriving in America, sees and hears things that seem to him new, and mistakes them for the "soul" of America. Other European musicians see the grotesque tales of Poe as an expression of America—simply because these are among the very few things America has done which are sufficiently in accord with European ideas to be appreciated over there. Walt Whitman, on the other hand, simply wrote as he did because he lacked the technic of the poet—perhaps this lack of technic is a part of us, but it is not us, it is nothing to be proud of, and it will disappear in time as our culture increases.

We owe a debt of gratitude to Varese and Stravinsky, Saminsky, Milhaud, and a lot of other foreign visitors for showing us in part what we are, in part what we are not. They, of course, inevitably, pick up some small, unimportant, single element in the complex fabric of Americanism and hold it up for a moment to our attention. But the idea that any man, either American or foreign, can create "American" art all at once is surely absurd. Such art will develop slowly. One thing is sure, however, that art will not be created by those who throw all other art overboard and start afresh.

VARIATIONS

By the Editor-in-Chief

We are in receipt of a corrective letter from Hans Schneider, the Providence, R. I., teacher, pianist, lecturer and writer, and his missive reads, in part, as follows:

To the Variationist:

As long as old Homer used to sleep occasionally, we should not be too hard on us contemporaries, if they indulge once in a while in the same comfort, but how come that you make Siegmund and Hagan fight? Don't you know that Siegmund dies in the Walkure and Hagan shows up only in the Gotterdammerung?

Perhaps some day you will let Parsifal, who I know is one of your favorites in musical-dramatic literature, make love to Brunchilde. The gentleman whom Siegmund decorated with a pair of matrimonial horns was Hunding.

I hope that when I come to New York during my Easter vacation, I shall have the pleasure of meeting you, something which I have not been able to do no matter how often I tried to call at the office. I promise you faithfully that I will not invite you out to lunch or will discuss with you the musical conditions of America. I just want to say "Howdy."

Of course our too hasty pen slipped and we really meant Hunding.

But when friend Hans writes "Hagan," does he not mean Hagen? And should a musician's typewriter not be provided with ü, ä, and ö, thereby obviating the necessity for Walkure, and Gotterdammerung, without the Umlauts?

However, Hans, is your typewriter or yourself to blame for "litterature," and "Brunehilde"?

The deleted part of Hans' letter was this:

I suppose you know how very much the average professional teacher is interested in the Psycho-Physiology of his pupil's pianistic efforts! I believe that you will do a great service to the profession if you will print the following, which I found in the London Lancet. It is a very plain and lucid explanation of what happens when a pupil sees C, and strikes it.

"Seeing that every sensation and every mental image or engram leads to a reflex activation which may be apparent or not, according to the influence of positive or negative inhibition; to every sensation and image or preception there must, in consequence of this reflex motor action, result a corresponding kinesthetic or postural excitation of different stimuli, flowing along proprioceptive neuromuscular systems from muscle spindles, tendons, bones and joints, which, combined with associated labyrinthine sensations, form a sensory continuum which is intimately integrated with the exteroceptor sensory continuum on one hand and the motor continuum on the other." (Dr. Frederick Mote.)

Hans says of the Lancet article: "When you make use of the clipping, of course I expect you will add (press agent) that this was sent to you by Hans Schneider, author of the epoch-making book, *The Working of the Mind on Piano Playing and Teaching*, which does not sell as it ought to. But as long as I paid for it myself and charged it up to profit and loss (10%) and advertising (90%), I do not have to listen to the complaints of the publisher, because I can tell him to go to a warmer climate each time he feels like it, or begins to kick."

Hans spends his summer vacations on a ranch in Montana, where he rides mustangs and wrestles wild steers. He says that it is a great relief from the pedestrian efforts of pupils who wrestle with etudes by Czerny and Chopin.

Hardly had we finished the foregoing paragraphs, when one of the review editors on the *MUSICAL COURIER* placed in our hands a volume called *Mind Over Muscle* (A Technical Economy for Pianists) by Lillian Jeffreys Petri, published by the Gamble Hinged Music Company, of Chicago.

The author aims to point on the co-ordination between mind and muscle, and says in her Foreword, that "the process of gaining technic through muscular drudgery alone, behind which no art at best but a vague Musical Motive, is inadequate. Therefore a Tone-Ideal is necessary to each exercise."

One of the first precepts that we encounter in the book is this:

If great power is desired use the fingers in an almost straight manner; that is, held high in a long, loose, slight curve, producing the heavy tone with a throwing motion. This throwing action must be extremely loose at the knuckle, and just as extremely firm at the first joint. The throwing movement is accompanied by a sudden in-draw of the first joint which serves to concentrate the power at the point of contact where it becomes effective. The TONE IDEAL for this touch is HEAVY, RICH, FULL; second only to the MELODY TOUCH in warmth and breadth of quality. The main difficulty with this, as with the MELODY TOUCH is in DARING TO LET GO AT THE KNUCKLES. Lack of skill in drawing the power suddenly to the point of contact causes fear to enter the consciousness and partially defeats the effort of the "throw." Practice on the exercises of Chapter X will obviate this difficulty. The POINT OF CONTACT FOR THE "THROWN-WEIGHT" TOUCH is slightly back of the finger-tip, between the pad and the tip. There is a sensa-

tion of PULL on the flesh of the finger-pad at the moment of contact.

The Act of Tone Production is recommended to be practised in this fashion:

Close the eyes.

Call the desired tone as the signal to drop.

Drop the full arm at signal.

Catch the weight on the finger-pad.

Swing the wrist and flat hand very low as the arm-weight is caught.

Rebound the weight, holding it in balance from the firm first-joint of the tone-finger.

Note that the knuckles do not support the weight; they sink with the wrist.

Other essentials, as pointed out by the author, are vitalized first phalanges, sensitized finger pads, and properly tempered arm undulations.

Now there should be no further obstacle in the student's attempt to attain pianistic greatness. If this book had fallen into the hands of Franz Liszt and Anton Rubinstein there is no telling to what supernal heights they might not have climbed. There still is time for Rosenthal, Godowsky, Paderewski, Rachmaninoff, Gabrilowitsch, Levitzki, Novae, Samaroff, Nash, Bachaus, Münz, Schelling, and the other erring ones. They should make immediate diagnosis of their first phalanges and finger pads to discover whether they are, or are not, correctly vitalized and sensitized.

In *Mind Over Muscle*, on page 71, there is furthermore a reference to "liquid" melodies, "as are frequently found in compositions by Chopin." The Barcarolle, no doubt, is the most striking example, then of course there is Ravel's Play of the Waters, Bendel's Cascade of Chaudron, Liszt's arrangement of Schubert's Singing on the Water, Chopin's Raindrop Prelude, Rosenthal's transcription of Davidoff's At the Fountain, Godowsky's early composition The Hudson River, Suwanee, The Lakes of Killarney, and Down Where the Wurzburger Flows. We are working out a theory (the results to be published soon for the benefit of the world of struggling pianists) whether the aforementioned works could be interpreted with more feeling by wetting the fingers or wetting the insides.

Strauss' Don Quixote, done here twice recently, by Walter and Mengelberg, won high favor with the present generation of concert goers. Not the least part of the success was due to the reading of the two artists who played the cello solo part, Cornelius Van Vliet with the Philharmonic, and Felix Salmond with the New York Symphony. It is perhaps the most difficult cello voice in the entire literature of the orchestra, but New York never has heard it performed with more technical finish and tonal eloquence than on the two occasions just mentioned.

We have not read Carl Van Vechten's *Music and Bad Manners*, but we wonder whether in it he has mentioned the terrible faux pas of saying to a prima donna, "It was a wonderful performance last night," instead of phrasing it, "You were wonderful at the performance last night." There is no blacker offense in the list of crimes against operatic etiquette.

From Deems Taylor's column in *The World*, March 7:

Perhaps one reason why grand opera is not a more universally popular form of amusement is that the titles of most lyric dramas convey nothing to the average theatergoers. If "Thais," for instance, were called—as it ought to be—"Lady, Be Good," the man in the street might sit up and take notice. The following might also be renamed in the interests of intelligibility: "La Gioconda," "The Sunshine Girl;" "Parsifal," "The Little Minister;" "Siegfried," "The Show-Off;" "La Bohème," "Artists and Models;" "Contes d'Hoffmann," "Follies of 1836;" "Samson et Delilah;" "She Had to Know;" "Lohengrin," "You Never Can Tell;" "Mefistofele," "Hell-Bent for Heaven;" "Die Walküre;" "Meet the Wife;" "Tristan und Isolde;" "They Knew What They Wanted." I don't think much of the idea.

Among other important things in the world is that Lucia will be heard at the Metropolitan next Saturday evening for the last time this season.

A real joker, J. F. F., threatens that unless we prevent him by testament, he will have Mahler, Bruckner and Parsifal excerpts played at our funeral. That is the only time you will not be able to walk out on them," adds our grim correspondent.

In the category of unconventional programs, place Mengelberg's Philharmonic scheme for March 18: Suite, Through the Looking Glass, Taylor; suite,

The Fire Bird, Stravinsky; suite, Scheherazade, Rimsky-Korsakoff.

Man's inhumanity to man puts a second violinist in the front of the orchestra, and a first drummer in the back.

Threatened disbandment of the symphony orchestras is getting to be an annual spring event, falling between the last snowstorm and the first baseball game. Chicago, Philadelphia and New York already have sounded their wail of agony, and the rest will follow shortly. As, unfortunately, we are of a sporting turn of mind, we are laying book on the question. We offer even money that all the symphony orchestras will resume next winter; and we offer ten to one that you cannot name a specific orchestra which will be out of existence at that time. This magnificent opportunity is given to you in spite of the fact that the State Symphony Orchestra has gone slightly lame financially and at the present moment is regarded in some quarters as a doubtful starter in the Harmonious Handicap and Symphonic Stakes of 1925-26. Training gallops of all the orchestras are proceeding steadily and at this writing all of them will be guided next winter by their present jockeys—er, conductors.

Henry La Bonte, of Dallas, Tex., sends us a clipping from the *Despatch*, of that city, and adds that the item needs no comment from him:

Madam Raisa is also to go to Europe soon where she will sing in "La Scala" in Milan, Italy, in April and May. It is her favorite opera.

Then there is this communication from out of Loudon Charlton's office:

Dear Variations:

I have just read that Bernard Shaw advises tea and cigarettes for light conversation, beer and cigars for journalism, and brandy and light wines for erotic poetry. Will you please tell me with what an ice-cream soda would go best?

Yours in doubt,
EDNA DARLING.

That is literally a matter of taste, Edna. To us it would seem appropriate for the sophomoric and soporific temptation scene in *Parsifal*, but to others it might precede or follow a Sundae Sacred Concert.

Meanwhile, we read that Paris has honored one of its great composers by naming a street, Rue Jules Massenet. That's nothing. In America we have named whole towns after our favorite singers, like Garrison, N. Y., for Mabel Garrison; Butler, Pa., for Hanna Butler; Easton, Pa., for Florence Easton; and Hackettstown, for the various vocal Hacketts. Montana is more versatile, for its Dillon honors Fannie Dillon, the composer; and Culbertson is so called for the manager and the violinist of that name. Octave, Arizona, has occasioned a claiming competition among Bachaus, Lhevinne, Rosenthal, Levitzki, Hambourg, and other champions of the celebrated eight-note span.

Speaking of championships, to Pitts Sanborn goes the trophy for the best new critical word find of the week. In his March 6 review in the *Telegram-Mail*, he spoke of Wanda Landowska's "ensorcellating" fingers.

Queer things are being fished up from the Sargasso Sea. Now the world knows where those ships came from which are used in *L'Africana*, *Gioconda*, and *Tristan and Isolde*.

A New York American headline of March 8: "Child Pianist Stirs Judges." With indignation or wrath?

Taking piano lessons by radio is not so very much different from trying to learn diction by watching moving pictures.

The source of the recent earthquake hereabouts? It was caused by the trembling of the Metropolitan House artists when Giulio Gatti-Casazza took down the contracts and began to get ready for his annual Spring removals, abrogations, and discontinuances.

Chicago University seeks \$54,000,000. The Chicago Civic Opera might put in an application for the core.

New York City will be 300 years old next Summer. We fear no part of the celebration except the possibility that a prize may be offered for a "New York Song," and that it might be performed frequently during the ceremonies.

LEONARD LIEBLING.

POLITICS

Politics and music are mixed once more, and, as usual, music comes off second best. Unless something very unexpected happens to smooth things over—and there is very little chance of that—there will be no concerts on The Mall, Central Park, this summer by Edwin Franko Goldman's splendid concert band. Mr. Goldman is perfectly willing to give the concerts—had, in fact, planned to do so—and the Guggenheim family is ready to underwrite them, but City Chamberlain Berolzheimer, in charge of music in the parks, refuses to allow them to be conducted this year under the same conditions as have heretofore prevailed, and the Guggenheims and Mr. Goldman refuse to give them under changed conditions. (The details can be found in a news article in another part of this issue.)

The motive of all this is, without doubt, merely jealousy—jealousy that begins among the high-ups. Last year, notwithstanding that the concerts cost the city not one cent, and that only the generosity of Mr. and Mrs. Murry Guggenheim and Mr. and Mrs. Daniel Guggenheim made them possible and also made possible the splendid Goldman organization, one of the best bands ever assembled, there was an attempt to steal the credit by confiscating the regular programs and issuing in their place one calling the series "Mayor Hylan's People's Concerts." When the Guggenheims threatened to withdraw the concerts at once, the old programs were restored. It is evident the City administration has only been waiting its chance, and that now, unmindful of the fact that a huge number of music lovers is going to be deprived of the opportunity to hear programs of the best music presented by a magnificent organization, it will yield to political demands and alter the entire character of the Central Park concerts. This is hardly the treatment that the Guggenheim family and Edwin Franko Goldman have deserved, but it is about what might have been expected from the pettifoggers of the present city administration.

Mr. Goldman had already organized his band and prepared his programs for the entire summer and the Guggenheim family is entirely willing to underwrite the series again if a suitable place can be obtained to give the concerts, where no political interference is possible. It is most heartily to be hoped that they will succeed in finding such a place, so that thousands of people will not be deprived of what was one of their chief pleasures in the summer.

The Hylan Administration in this city has a great deal to answer for. It seems as if it might find enough petty politics to play without drawing into the dirt anything so essentially unpolitical as music; and it seems almost as if the Mayor himself would resent being thrust by his underlings into a position which makes him look like a cheap sport, trying to claim credit for something that is paid for solely and alone by the members of the Guggenheim family.

Another aspect of the case should appeal to the musical union. The Chamberlain promises in Central Park in place of the Goldman Band such organizations as the Police Band, the Firemen's Band, the National Biscuit Company Band, all of them—aside from the fact that they are much inferior, musically speaking—non-union organizations, whose playing there will keep union men out of a summer engagement. Strange, indeed, for an administration which so loves the laboring man and his unions!

MUSICAL PEARLS

At the Carnegie Hall concert of the Philadelphia Orchestra last week the phrase, "a well-bred audience," and all it connotes bobbed into our head. Carnegie Hall, as it always is on Philadelphia concert nights, was surrounded by limousines three deep. Twenty minutes after the concert some of them had not been able to get up to the door to take away their portion of the audience. This audience had just heard as magnificent a performance of Rimsky-Korsakoff's *Scheherezade* as had ever been given; a virtuoso performance, a performance that stirred even our blasé old heart into wild excitement; a performance that called for volleys of cheers. To be sure, part of the well-bred audience applauded, calling Mr. Stokowski back twice, perhaps three times; but after a perfunctory pat or two of the hands, most of it began pushing for the limousines. It seems as if it must be a little discouraging to cast these musical pearls before such well-bred—persons.

FORTY YEARS

On March 27 it will be forty years since Walter Damrosch started to lead the concerts of the New York Symphony Orchestra. With the exception of several years when the organization did not appear publicly, Mr. Damrosch has been at its head. His record during that time must be set down as one of honorable and worthy musical achievement. He has

been a potent force in helping Wagner to popularity in this country, for he presented that master's operas from coast to coast, and through a series of illuminative lectures, brought him closer to the understanding of the public. Mr. Damrosch was directly responsible for the erection of Carnegie Hall, built by Andrew Carnegie. At the opening concerts of that auditorium, Tschaikowsky was a guest and conducted some of his own works. During the World War, Mr. Damrosch rendered distinguished services to the Allied cause by helping to establish and regulate schools abroad for the proper training of military bands. He has taken the New York Symphony Orchestra to Europe, Canada, and Cuba. He has always been a supporter of the classics and a champion of new works. He is one of the outstanding figures of the musical life of America. On another page of the MUSICAL COURIER will be found a number of messages from prominent persons, congratulating Walter Damrosch on his forty years of fine activity.

ARROWSMITH

Every American musician is advised to read Arrowsmith, the newest book by Sinclair Lewis, author of Main Street. Sinclair Lewis is the greatest of American novelists, not because he has what is known as a "literary" style, but because he writes about America and Americans in a way that shows purpose. His books seem to be mere novels, but are, in fact, allegories. Main Street had for characters a country doctor and his wife and the people of a little Western town, but the real protagonists were Culture versus American stupidity, ignorance, absence of culture—even dislike, distrust of culture, and the classing of all culture, and all who might like culture (or art), with Greenwich Village amateurs and pink tea poseurs.

The protagonists of Arrowsmith are Science on the one side, a pretense, desire for wealth, social prestige, politics, fake advertising, etc., on the other side. The characters are, on the side of Science, Martin Arrowsmith, Max Gottlieb and Terry Wickett; on the other side a whole array of figures, from stupid Scandinavian farmers of the West to equally stupid society women of New York City, from the charlatan chief of the health department of a small city—who becomes a congressman—to the ambitious and unscientific director of a scientific foundation in New York. Every character is drawn with photographic accuracy—and it is a pretty bitter pill for any native American to swallow, this faithful picture of ourselves as we are, alas!—it were futile to deny it. What has all this to do with music? Look around you and you will see. You will see that many a

sincere musician, with a veneration for art, just such as the scientific characters in Arrowsmith have for Science, is shoved into the background by musicians of far less merit who understand wire-pulling, who are able to make themselves popular by catering to the public taste. True, there are many real musicians in America who have won success, just as there are many sincere members of the medical profession who have won success (as Sinclair Lewis is careful to explain). But this does not lessen the force of the picture which shows us America (as represented by the uncultured majority) running after almost any noisy charlatan, while the quiet and sincere worker is forced into the background.

This is naturally more true of the small towns than of the big cities, but even the biggest of our cities are not entirely free from it. We have only to look around us to see successful musicians who are less great than some of the comparatively unsuccessful ones living alongside of them. Let it not be supposed, however, that the unsuccessful ones are prey to self-pity or gnawing envy. That is the idea of romantic novelists, but is not fact. The fact is, that these real musicians—like the real scientists in Arrowsmith—only regret conditions because they interfere with the progress of art (or of science). These musicians, like the scientists, only want to work, only want to give the world what is real, only want to substitute the genuine for the artificial. They regret the world's blindness, but all they do, all they can do, is to sit in their corners, as active as possible, and wait for the gradual human evolution which will bring about understanding. The tragedy of it is that even their activity is interfered with—but read Arrowsmith and you will see!

GOING UP-TOWN

The first shift in what is bound to be sooner or later a general change in concert giving conditions here, comes with the announcement that the New York Symphony Orchestra is to give up its long established Sunday afternoon series at Aeolian Hall and move next season to the new Mecca Temple on 55th street between Sixth and Seventh avenues, which has a huge auditorium seating about 4000 people. Since this is more than twice the capacity of Aeolian Hall, there will be a chance to sell a great number of cheaper seats and it is understood that nearly half of the house will be offered for not over fifty cents per seat. With the disappearance of both Aeolian Hall and Carnegie Hall within seeable distance, this is only the first in a series of changes that will alter the entire concert map of the city before many years.

MUSICAL COURIER READERS

Zerffi's Final Letter

March 10, 1925.

To the Musical Courier:

"Practical Psychology is the real road. It trains the muscles and the soul forces to work together, to give complete expression to the Ego." Thus reads one of the concluding paragraphs in a letter published in the MUSICAL COURIER of March 5, written by W. Henry Zay in reply to my criticisms of his attitude in regard to the subject of voice production.

Mr. Zay accuses me of careless use of words when I speak of "voice production without interference," and in so doing he places me in the embarrassing position of having to point out to him that the interference of the vocal cords with the outrush of the breath, of which he speaks, is already implied by the term "voice production," leaving the words "without interference" to refer to a means of obtaining freedom from unnecessary obstruction. It would seem that a far greater degree of carelessness is evidenced by Mr. Zay when he somewhat impolitely states that it is "downright dishonest" to keep inferring that he condemns knowledge of the muscles. If he will refer to his article *On Discovering Caruso*, Part V, he will find that he expressly states that it is only one who cannot "get into connection with cosmic forces which glorify the body" who "looks to the muscles." This could hardly be taken to mean that knowledge of the muscles is a commendable goal. Mr. Zay takes pleasure in disparaging what he calls "these tongue muscle control teachers." In Part IV of his articles *On Discovering Caruso*, Mr. Zay states, "There is one man before the public, who can do it (hum) to perfection—the magician is Chaliapin. His beautiful singing pianissimo is marvelous." And again, "A shining light to follow is the method of Caruso and Chaliapin." In the March (1925) issue of the *Ladies' Home Journal*, Mr. Chaliapin supplies some very interesting information regarding his method of singing, part of which reads as follows: "I soon discovered by experimenting that the stiffening of any part of the tongue causes loss of quality in the tone. It may be interesting to any of those who are interested practically in voice development to know that this particular fault can readily be detected by the enlargement and hardening of the muscles just below the chin. And persistent cultivation of this failing results in two things—loss of voice and double chin." In the letter under discussion Mr. Zay, in direct contradiction to Mr. Chaliapin's views, affirms: "For a teacher to place one hand on the region of the diaphragm, and the other under the chin

feeling the tongue muscles, and then have the pupil sing a tiny little 'Ah,' to note that there is no tension or movement, is piffing and senseless business, and has never made a good artist." How can we reconcile such conflicting statements?

As regards the rest of Mr. Zay's letter with its parables and anecdotes, these are not sufficiently relevant to merit reply. I would urge that Mr. Zay re-read the editorial in the MUSICAL COURIER of February 19, entitled *The Zay-Zerffi Controversy*. The writer of this succinctly states: "To Zay, the idea of making muscular or mechanistic principles a basis for the teaching of the vocal art, or any art, savors of sacrilege. It is as if Zerffi were to propose to drag some sacred thing through the mire. And to Zerffi, Zay's whole proposal is absolutely and unutterably unscientific and, therefore, offensive." A method of voice production which holds that "to make a beautiful tone, the ideal must be imagined, then one's spirit creates a soul impression," and which believes that a tone can be full of "creative force" represents to me a complete negation of facts and is "unutterably unscientific." I believe that in order to make a beautiful tone the vocal muscles must be developed to the full extent of their possibilities and the tone originated by the vocal cords must be given its full resonance. What a singer is capable of expressing after his vocal organ is fully developed and under his control depends upon his intellectual and emotional qualities, but with an imperfectly functioning vocal organ he is powerless to give voice to either of these qualities. To confuse the interpretation of a song with the technic necessary to produce the tones which shall convey this interpretation to the listener is to misunderstand the question entirely. Mr. Zay says "all the professor know about muscles; we have heard of them ad nauseum for thirty years," the human soul has been under discussion for thousands and still its problem eludes the investigator.

In the fact of such fundamentally opposing viewpoints and the fact that Mr. Zay persists in regarding insistence upon a correct functioning of the vocal organ as the destruction of artistic singing, I cannot help regarding it as an encroachment upon the columns of the MUSICAL COURIER to continue this discussion any further, and the above represents my final words upon this subject.

Yours very truly,

(Signed) WILLIAM A. C. ZERFFI.

Wodell Explains

To the Musical Courier:

Referring to W. A. C. Zerffi's letter in your issue of February 5:

There is justification for Mr. Zerffi's objection to my statement regarding the raising of the soft palate. It should have been put thus: "Tell the pupil to drop the lower jaw lightly and flexibly, more than ordinarily, allowing the tongue

NEWS FLASHES

Kelley Oratorio Big Success in London

(Special Cable to the MUSICAL COURIER)

London.—Edgar Stillman Kelley's oratorio, *Pilgrim's Progress*, just sung here by the Wolverhampton and Birmingham Choirs, and broadcasted by the British Broadcasting Association, was a big success.

C. S.

Metropolitan Commissions American Opera

New York.—The Metropolitan Opera, which has not given an American work for several seasons, has commissioned Deems Taylor, composer and music critic of the *New York World*, to write an opera for production during the season 1926-27. Mr. Taylor is left free to choose his own subject and select his own librettist.

Italian Season at Covent Garden

(Special Cable to the MUSICAL COURIER)

London.—The repertory of the Italian opera season at Covent Garden, beginning June 22 next, will include *Aida*, *Mefistofele*, *Andrea Chenier*, *La Tosca*, *Jewels of the Madonna*, *Gianni Schicchi* and *Pagliacci*. The company will include Maria Jeritza, Maria Mueller, Berta Morena, the Italian tenor, Lindi, baritones Di Marino and Cotreuil and the new Welsh tenor, Francis Russell. In the German repertory Strauss' *Elektra* will be presented in place of D'Albert's *Tiefland*.

C. S.

New York Symphony in New Auditorium

Harry Harkness Flagler, president of the Symphony Society of New York, announces that arrangements have been completed for giving the Sunday afternoon concerts of the New York Symphony Orchestra in Mecca Auditorium next season. Hitherto they have been held at Aeolian Hall. The Sunday Afternoon series will be increased from sixteen to twenty concerts, opening on November 1, 1925. The Mecca Auditorium is a new hall, the construction of which has only recently been completed. It runs through the Fifty-fifth and Fifty-sixth Street block between Sixth and Seventh Avenues. The hall has two balconies and a seating capacity of nearly 4000. The plan of seating, however, is so ingenious that, notwithstanding the large capacity, the entire audience will be in intimate touch with the performers on the stage. There is room on the stage for an orchestra of one hundred. A special scene is now being made for the concerts. On the main floor there will be twenty-five boxes for the associate directors of the Symphony Society.

Walter Damrosch has tested the hall with several rehearsals of the orchestra and has pronounced the acoustics to be remarkably good. The auditorium has all the latest developments in comfort and convenience. The large seating capacity of the galleries will make possible a low scale of prices and give a greater number of music lovers the opportunity to hear these concerts at popular prices.

freedom to follow closely the lower front teeth, at the same time singing the syllable Yah, and with a feeling as of a gentle yawn in the back-mouth. This will induce more or less raising of the soft palate, without any instruction having been given to lift it, and thus illustrates the principle of teaching by indirection.

The teaching device, "thinking of drinking in the tone on the vowel," is to us no "mystical" matter, but proves a practical way of securing the conditions and tonal result we desire. That Mr. Zerffi, apparently, is unable to understand it, is, of course, no reason why others should not be able to do so.

Long experience as a teacher, and knowledge of the experiences of others, have convinced me that there is a real danger of setting up a disadvantageous condition of rigidity in certain parts of the vocal instrument in requiring the pupil to endeavor to exercise direct local control of their action. Therefore, I commend to those interested the principle of teaching, so far as is possible, by indirection—using devices which will secure needed adjustments to their physiological functioning.

From all that I can learn, the great teachers of the past knew and taught little of vocal physiology. The present day practice of a considerable number of the most successful instructors in this country, I believe, follows that of the old masters, in this regard.

Mr. Zerffi's statement that the famous singers, Patti, Melba, and others whom I mentioned, "would probably have sung longer," had they been required "to give attention to the physiological functioning of the vocal organs," will be taken by the profession for what it is worth.

A professional friend of mine interviewed the late Manuel Garcia, inventor of the laryngoscope, and teacher of famous singers, then an elderly man, who said: "My teaching has come to this—control the breath, render the tongue supple, and—sing."

There is no objection to the teacher of singing making a study of vocal physiology. Any who may be interested, and willing to consider varying views, will find much to think about in the following volumes concerning the "Old

MUSICAL COURIER

School" of singing: The Italian School of Florid Song Tosi; Practical Reflections on the Figurative Art of Singing, Mancini as translated by Pietro Buzzi.

Later books on the subject: The Art of Singing, William Shakespeare, a pupil of Francesco Lamperti; Hints On Singing, Manuel Garcia; The Natural Method of Singing, Dr. Floyd Muckey; Voice-Building and Tone-Placing, Dr. H. Holbrook Curtis; Voice-Production, Dr. Wesley Mills; Vocal Art-Science, Dr. Frank E. Miller; Caruso's Voice, Dr. Irving W. Voorhees; Physiology of Artistic Singing, John Howard; Hygiene of the Vocal Organs, Dr. Morell Mackenzie; Song and Speech, Dr. Lennox Brown and Emil Behnke; Gymnastics of the Voice, Oskar Gutman; The Early History of Singing, W. J. Henderson.

(Signed) FREDERIC W. WODELL.

NEW YORK MAY LOSE GOLDMAN BAND CONCERTS

(Continued from page 5)

The Green at Columbia University for five successive seasons, until it was found necessary to erect new buildings there. We then, at the invitation of the Mayor and the Chamberlain, moved to Central Park, and were given permission to continue them as they had been given at Columbia University. They were supported for six years by contributions from public-spirited citizens and were given under the auspices of a committee headed by Mrs. Daniel Guggenheim. The difficulty of raising funds became greater each year, owing to the increased expenses, and in order to insure their continuance and to place them on a firm financial basis, the members of the Guggenheim families offered to underwrite them. No charge of admission or other expense to the public has ever been made for these concerts, and during the five seasons at Columbia from sixteen to twenty-four additional concerts were presented each season to the City, given in the several parks.

The concerts have been given in Central Park during the past two seasons and their success here is a matter of music and civic record. The future of the concerts hangs in the balance, but the donors are prepared to continue them under the same terms and conditions anywhere in the Borough of Manhattan that may be found available and without restrictions which would nullify whatever good they might otherwise do.

(Signed) EDWIN FRANKO GOLDMAN.

THE CHAMBERLAIN REPLIES

City Chamberlain Berolzheimer, when shown Mr. Goldman's statement, contradicted several of its points, stating in the first place that the Mayor had no connection of any sort with the controversy; that the entire responsibility was his own. He said he had suggested the Goldman Band should give three concerts a week in Central Park and two elsewhere, probably in Prospect Park, where 15,000 new seats have been put in; that he never suggested the band should go to Staten Island or Jamaica. He also said that if it were possible for him to give seven concerts a week in Central Park, he would be willing to allow the Guggenheims five of them. He attributed the entire trouble to the fact that other conductors wished to give concerts in the Park, saying that he had received more than thirty complaints from conductors and their friends who felt that the city was discriminating against them and that in his opinion and that of a number of other members of the Mayor's Committee on Music, other conductors at other bands should have an opportunity to play on the Mall in Central Park. He also stated that he is going to arrange a series of concerts there this summer by the Police Band, the Fire Department Band and the National Biscuit Company Band, symphony orchestras from moving picture theatres, and certain other bands which have been employed in past summers.

The matter is referred to in the editorial pages of this issue.

M. T. N. A. to Meet at Dayton, Ohio

The city of Dayton, Ohio, has been selected by the executive committee of the Music Teachers' National Association as the convention city for 1925. Both Cincinnati and Cleveland were also under consideration by the committee, but the aggressive interest and enthusiasm of the Dayton musicians and music lovers were such as to cause the committee to unanimously award the convention to them. Dayton goes on record as guaranteeing 100 members to the association, which is the same agreement entered into by the musicians of St. Louis, where the convention was held last December with unusual success.

The Westminster Choir Association, State Teachers, Radio Association and other organizations of the city have united in an effort to make the three days memorable ones in the history of the association.

The dates selected for the 1925 convention are December 29, 30, 31, with the Hotel Miami chosen as official headquarters.

Cleveland to Have Fine Music Center

Announcement has been made that Cleveland will have a \$2,500,000 building which will be devoted to music. The new edifice, which will be twelve to fourteen stories high, will be situated at 2508 Euclid Avenue. In addition to the auditorium, the building will have studios, clubrooms, dining rooms and guest rooms for out of town guests. There also will be practice organs and other equipment. To Dr. H. U. Maxwell and other musicians and artists of Cleveland credit is to be given for their untiring efforts in working for this project.

Protest Against Entertainment Tax in England

London.—A movement has been set on foot by the East Anglian Association of Musical Societies to do away with the entertainment tax on concerts. This tax is felt as a millstone dragging down all musical enterprise in this country and it is hoped that combined effort may insure its removal.

G. C.

Hadley to Conduct His Resurgam

Henry Hadley, invited to Chicago as guest conductor, on April 13, will direct the Apollo Club and the Chicago Symphony Orchestra in a performance of his choral work, *Resurgam*. The concert will take place at Orchestra Hall.

TUNING-IN WITH EUROPE

What on earth is happening to our young modernists? Some time ago Darius Milhaud, of *à-bas-Wagner* fame, announced his return to simplicity, thus anticipating Stravinsky's new pseudo-classicism with truly journalistic precision. And now we hear that Ernest Krenek, the enfant terrible of Central Europe, and chief apostle of atonality at twenty-three, has written a violin concerto which signifies a "retreat from revolutionary and radical methods," and in which atonality gives place to a "freely treated tonality." Is the strain of consistent bolshevism getting too hard, or too—unproductive? And are we on the threshold of a "New Economic Policy" in music?

* * *

Seems to me the muscles of the present generation of musical heroes are not up to standard. Strauss, who wrote his *Heldenleben* at thirty-five, continued to shock the Adversaries ten years longer, after which the Return to Mozart, or ruminating period, set in. And here are these youngsters becoming simple at thirty and under. Don't they know that the age of simpleness begins much later?

* * *

The Dome of St. Paul's Cathedral was found to be in danger, and within a fortnight a million pounds sterling poured into the Times salvage fund (from private sources, of course), at a time when private fortunes in England are very much shattered, and taxes heavier than ever before. But all the London orchestras combined, making the plea that unless they were saved London's music would be in danger (which would certainly be true), could not raise a quarter of a million pence. Why not? Is England more fond of architecture (for the religious element enters only slightly) than music? I don't think so, but the *visible* appeal to the imagination of a great historic dome has nothing to equal it in the world of sound. And—no newspaper would think the proposition worth while. It is again a question of publicity.

* * *

When I entered Queen's Hall for a symphony concert under Sir Henry Wood the other day, I remarked at once how empty it seemed. There were whole rows in which the delicate pale-blue upholstery of the seats was uninterrupted. Next day in a Sunday paper I read with astonishment that the hall was "crowded." The article was on Holst's *Planets*, which had been played at the concert, and the critic added that, when this composition was played, so far as he could recall, the hall was always filled. Of course, he was not trying to mislead his readers. It merely shows how easily one is led to discount one's own observation, in order to prove a point.

To imply that Holst's *Planets* has the power of actually filling the hall is, by the way, to claim something for Holst that one cannot claim for any composer, with the possible exception of Beethoven and Wagner. Sad as it may seem, no composer, dead or alive, has a drawing power of his own that can compare with that of any popular interpreter.

* * *

A lucky chance has played into my hands the August number of the transatlantic review. It's a little out of date, but then, the truly great things never grow stale.

In this magazine, edited by transatlantic parisians, George Antheil of South Trenton, N. J., shatters the pretensions of one Igor Stravinsky to being a rhythmic genius, and kills a few other would-be gods *en passant*. Among other dicta he utters the following:

"Counterpoint . . . can be learned by any idiot in a couple of years."

"Take away the accidentals from Schönberg, and you will have the perfect Mendelssohn. Reger was also a fraud."

"The stupefying effect of the centuries means that we have given doggerel a nicer name, 'melody.'"

"The last two centuries were rather worthless."

"All music is rhythm. In the beginning there was rhythm (credit not given, C. S.), and in the end there will be rhythm with various pitched tones. (sic!)"

This is obviously the explanation of George's latest "sonatas"; rhythm with various tones, which we saw and heard him pitch on to a big drum in the hall of the Paris Conservatoire. The end, indeed.

* * *

"We read in a contemporary that a song has been written, set to music and sold to the publisher within ninety minutes. Our contemporary does right in drawing attention to this, but unfortunately nothing can be done about it as the law stands at present."

—Punch.

What interests us is how many minutes out of the ninety it took to *sell* the song. By the law of averages it should be about eighty-nine and a fraction.

C. S.



Daguerre Studio photo

MARY POWELANKEY.

DADDI AND TWO SUCCESSFUL ARTIST PUPILS



FRANCESCO DADDI.

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YVONNE TRAVA.

Successful Daddi Pupils

Francesco Daddi, for many years tenor with the Manhattan and Chicago opera companies, has made a big name for himself as a vocal instructor in Chicago. Yearly the MUSICAL COURIER has informed its readers of the success in opera, concert and oratorio of some of Mr. Daddi's pupils and to that long list must now be added the names of Yvonne Trava and Mary Powelankey, both of the San Carlo Opera Company. Both are meeting everywhere with the full approval of the public and press in leading roles with the company.

To a representative of the MUSICAL COURIER, Mr. Daddi recently stated: "I do not care for 'puffs,' but I do like to relate facts." Indeed, Mr. Daddi is right, as facts and results, after all, are the best proofs of a teacher's merits.

It will be of interest to voice students to know that Mr. Daddi will remain in Chicago throughout the summer, and also that, besides coaching for concert and opera, he will specialize in voice placing and rudimentary training for beginners. His studios are located in the Fine Arts Building.

Kibansky Artists Active

Betsy Lane Shepherd is touring with the Edison Company. Alveda Lothrop, soprano, and Louise Smith, contralto, were soloists at a concert given by Trinity Lutheran Church Choir on January 31, and were received with great enthusiasm; Miss Smith also appeared in a concert in Brooklyn recently. Gladys Bowen was contralto soloist at a concert given by St. Peter's Church in Brooklyn. Joseph Phillips, baritone, recently filled a week's engagement at the Hippodrome Theater in Buffalo. Mizzi DeLorm and Walter Jankuhn are appearing at the Staatstheater in Breslau, Germany, and are meeting with much success.

Hayden a Favorite in Indianapolis

Ethyl Hayden, an established favorite with Indianapolis audiences, returned recently to sing with the Männerchor, thus making her third appearance with this organization in three consecutive years. Of her singing the Star writes as follows: "Ethyl Hayden's third concert gets big ovation. Miss Hayden is a deservedly popular young singer, and one who is making rapid strides in her art. She has a lyric soprano voice, high and deliciously clear, and is prepared

with the fine foundation of a splendid schooling, so that her art grows with her maturity and experience. Her voice has broadened and grown in power and vitality until it becomes more and more pregnant with musical feeling. Likewise her interpretations have a broader and deeper significance. Her entire American group was of outstanding excellence and so delighted the audience that she responded to three encores."

CONNECTICUT F. OF M. C. CONTEST

New Haven, Conn.—The fifth Young Artists' Contest to be held by the Connecticut State Federation of Music Clubs, under the direction of Mrs. Clayton E. Hotchkiss of Glenbrook, state chairman of the contest, took place on the afternoon of March 7 in Sprague Memorial Hall where a large number assembled to hear the contestants. The judges were Dean David Stanley Smith; Hildegarde Nash Donaldson; Robert Prutting, of Hartford; Frederic Weld, Women's College, New London; Walter Edwards and J. L. Dashell, of Stamford, and Isaac B. Clark, of Waterbury. The seventeen contestants were from Ansonia, East Hartford, Meriden, New Haven, New London, South Manchester, South Norwalk and Stamford. The winner in women's voices was Evelyn Marcel of East Hartford, contralto, while George A. Leach, baritone, of Stamford, won in the men's. Robert Doellner, of South Manchester, won in the violin. Ralph Eggleston Linsley of this city won both prizes, one in the piano class and the second for displaying the best artistry and musicianship with greatest promise for a musical career. \$25 in gold was the value of each prize. These winners go to Boston on April 23 to enter the Plymouth District Contest in Steinway Hall.

Mrs. John C. Downs, of Danbury, state president of the Connecticut Federation of Music Clubs, distributed the prizes with a word of congratulation and encouragement to each of the winners.

G. S. B.

Washington Music Bureau Gives Concert

A program was given by the Washington Music Bureau (Washington, D. C.), on March 6, at the showrooms of McHugh & Lawson. The music was furnished by Grace La Mar, soprano, who recently returned from Italy; Minnie Notz, pianist, member of the faculty of the University of

Wisconsin, and Anna Sloan, cellist. Mrs. Henry Hunt McKee is manager of the Washington Music Bureau.

Annie Louise David's Pupils

Annie Louise David played on a recent Sunday at the Lafayette Presbyterian Church, Brooklyn, when an interesting program was given.

Several more of Miss David's pupils have arrived in New York from the West to continue their work with her. Hazel Thorp, of Seattle, is doing remarkable work, as is also Lucy Cavin, of Galveston, who has just played another recital (the second within a month) in Bronxville.

Another pupil whose talent will be productive of remarkable results, is Mildred Hall of Piedmont, Cal., and still another is Zephra Samoiloff, daughter of Lazar Samoiloff, for whom Miss David predicts unusual success.

Many of Miss David's New York pupils have arranged to go with her to San Francisco in June to take charge of the harp department of the Master School of Musical Art, Lazar Samoiloff, director.

Winifred Macbride to Give Recital

Winifred Macbride, pianist, announces that she will give a recital in Aeolian Hall on March 26. This will be Miss Macbride's third recital of the season in this city. Her fine art was received with such evidences of favor, both by press and public, that she is more than justified in giving her admirers this additional opportunity of hearing her. Miss Macbride was born in Scotland, won a scholarship that provided for her study in London, and has lived there ever since, having become one of the most popular of women pianists, and playing many recitals, as well as with all of the leading orchestras.

MacDonald Visits Montefiore Sanatorium

Patricia MacDonald, soprano, visited the wards of the Montefiore Country Sanatorium, Bedford Hills, on March 4, under the auspices of the Hospital Service of the New York Tuberculosis Association. Miss MacDonald sang a group of Polish and Czechoslovakian folk songs, appearing each time in the native costume.

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NEW YORK CONCERTS

MARCH 9

Dai Buell

Schumann and Liszt were the central figures in the fourth program of the Dai Buell series of Recitals of Pianoforte Music With Interpretative Remarks which was held on March 9 in the Music Salon of Chickering Hall. A Study in Friendships was the title for this discussion, which proved one of the most interesting in the series. The sonata in B minor by Liszt, dedicated to Schumann, and the fantasia by Schumann, dedicated to Liszt, with a group of shorter compositions by both composers comprised the program. Part of the lecture recital included the basis of an article written by Dai Buell in Weimar in the room to which Wagner fled in his flight from Dresden to join Liszt. The last recital in the series will take place on March 23, when Bach and Some Other Moderns will be the subject for discussion.

Beethoven Association

In reporting the concerts of the Beethoven Association one should never forget the spirit that brings great artists together in this manner. The artists themselves are too eminent to require either comment or commendation, but the Beethoven Association idea, which makes these concerts possible, which associates such artists together as they never could be associated under ordinary concert conditions, is worthy of far more extended comment and commendation than is possible in this place at this time. For the sake of art, these artists give their services free of all charge. There is no object except "art for art's sake"—that thing which the materialist treats with such scorn, and even denies existence. The foolish attitude of some people is that because artists expect to be paid all that they are worth when they give concerts, they therefore do not care for art, and it is serviceable to art as a whole for the Beethoven Association to prove the contrary. When such successful artists as Reinhard Werrenrath, Josef Hofmann and Mischa Elman get together to give a concert in such a manner, it is evident that art means to them something a little different from the mere selling of goods as a means to bread and butter. On the evening of March 9, at Aeolian Hall, this trio gave a concert consisting of Beethoven sonatas for violin and piano, Op. 24, in F major, and Op. 30, No. 2, in C minor, and Four Serious Songs by Brahms.

Great artists are great—always—and never greater than when they subdue their own exuberance to the exigencies of the classic mood. It is this which Hofmann and Elman so notably did in the Beethoven sonatas, each submitting himself to the interpretative mood of the other and, for the once, assuming the robe of Beethoven.

No less extraordinary was the singing of the tremendously difficult and trying Brahms songs by Werrenrath, in which he not only encompassed the wide range without apparent effort, but also colored his beautiful voice to exactly the right shade of veiled subtlety demanded by the music.

Needless to say, the public was loud in its acclamations of all three artists.

Anna Case

Anna Case gave one of her rare New York recitals at Carnegie Hall on March 9. She began with an Italian group by Pallavicino, Boretti and Grossi, and the Pieta Signore by Stradella. There was also a group of Brahms including such magnificent songs as Immer Leiser Wird Mein Schlummer, Der Tod das ist die Kuehle Nacht and Der Schmied. Then there was a group of songs in English, the best of which was, perhaps, Winter Watts' Joy. There were other excellent songs by Maurice Besley, Percival Garratt and Robert Huntington Terry. Another unusual item was Schubert's Der Hirt auf dem Felsen, to which the clarinet obligato was sympathetically played by Rufus M. Arey. This rarely heard song of the young Schubert belongs decidedly to his best works and it was sung with full appreciation of its musical content. Throughout the evening Miss Case had the always valuable assistance of Coenraad V. Bos at the piano.

In the many years that Miss Case has been reckoned among the best known American artists, her art has broadened and developed to an unusual degree. One expected her to sing the Italian arias and the English songs well—she has done that before, many times—but it was interesting to see how thoroughly she had grasped the meaning of those great songs of Brahms and how well she was able to convey their "Innigkeit" to her audience. Anna Case, who has always been a fine singer, has now developed decidedly musically qualities. Her enunciation is notably improved and her phrasing is a decided credit to her musicianship. In appearance she remains as she has always been, something very delightful to look upon. There was a large audience, extremely enthusiastic and very willing to listen to extra numbers.

MARCH 10

Washington Heights Musical Club

An unusual offering was made by the Washington Heights Musical Club on the evening of March 10 when the club offered one of its members, Edward Kreiner, viola player, and, as guest, William Bachaus, in a program of sonatas for viola and piano.

The viola is a beautiful instrument. It has a luscious, deep and penetrating sonority which blends better with the piano than does the violin. With less agility than the violin, and a smaller range than the cello, it is still a highly efficient and useful instrument for which composers have always had a fondness—though they usually publish their viola music in violin and cello arrangements as well so as to be available for the greater number of players.

Kreiner is a fine player, a real virtuoso. In sonatas by Hindemith, Radnai and Brahms he and Bachaus played themselves into the hearts of a large audience. The interpretations were especially characterized by interesting contrasts of dynamics and original varieties of speed. It was a treat, and the Washington Heights Musical Club is to be congratulated upon having made a find in Kreiner.

MUSICAL COURIER

and, no less, upon having secured the acceptance of Bachaus as guest.

Philadelphia Orchestra

Leopold Stokowski had a seasonal program at Carnegie Hall on March 10. The first part was appropriate for the present time, a sort of pre-spring barenness and coldness; the second anticipated the warmth of the approaching summer. The first part began with a very short Trumpet Prelude, a gusty, lusty little piece—perhaps a fragment from a larger work—discovered by Mr. Stokowski in the British Museum last summer and attributed to Henry Purcell because of its characteristics. Then came the Bach B minor suite for strings and flute, beautifully played by the string choir and by William Kincaid, the first flutist. After that there was a Gluck ballet as assembled and arranged by Felix Mottl from dances and airs out of Iphigenie en Aulide, Orphée and Armide. There is a lot of lovely music in it, particularly the famous Dance of the Blessed Spirits from Orphée with its exquisite melody for the flute and the final number with its jolly dance tune from Iphigenie.

After intermission came Rimsky-Korsakoff's Scheherezade. If the present writer were presented by some admiring friend with one dollar for every performance of this work which he has heard he would be able to step out and purchase at least a whole case of forbidden fruit—a statement made only to illustrate the fact that when he proclaims that the Scheherezade performance by Mr. Stokowski and his men was by far the best he has ever heard, he knows whereof he writes.

Mr. Stokowski took the first movement, especially the latter part of it, much slower than it is usually taken; he took the second movement much faster than it is usually taken; he played the hurried parts of the last movement at a pace that was positively electrifying and dizzying for the hearers. In other words he consciously exaggerated effects, and this suite, being tinsel and spangle music, simply thrived under the treatment, showing beauties never before revealed. The performance, technically speaking, was almost too good to be believed. Only an orchestra of absolute virtuosi could play it as these Philadelphia men did—not forgetting Thaddeus Räck's performance of the solo violin part and the solo contributions of Michael Penha, cellist. The expression "they played as one man" is old and trite and often misused, but it was absolutely true of the cello section in the solo in the third movement.

Hyman Rovinsky

Hyman Rovinsky, pianist, who played at Aeolian Hall on March 10, presented a program that was refreshingly original. Instead of putting the Chopin Polonaise at the rear end of his program, he began with it, and then threw the usual sop to the classics with the Brahms arrangement of the Gluck gavotte, a thing of delightful beauty, and Busoni's overladen version of the Bach chaconne, which even Mr. Rovinsky's expert playing did not prevent from seeming long and noisy.

Harold Bauer's transcription of a Bach Prelude, Fugue and Variations for organ was no more familiar than Four Travel Pictures by D'Indy, more picturesque than most of his coldly cerebral compositions. He played, too, Bela Bartok's Eight Children's pieces, Hungarian folk tunes treated in a way that shows that Mr. Bartok does not need to be eccentric if he does not want to. There was very interesting matter toward the end of the program, too, a Bartok sonatina which Mr. Rovinsky played a short time ago with the International Composers' Guild; the Ravel sonatina, the Debussy Sarabande, the Fire Dance from De Falla's El Amor Brujo, Castelnovo-Tedesco's Alt Wien (played for the first time here and by no means as beautiful as Leopold Godowsky's composition of the same name), and, to close with, a dance from Petruschka.

That makes about as interesting and vigorous a program as has been heard this winter. There was plenty of variety in it and nothing stale nor dead, and Mr. Rovinsky's clean cut, energetic, temperamental playing gave a splendid

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vitality to all. It was one of those recitals that distinctly stands out in a long, long row of nothing but recitals.

MARCH 11

State Symphony: Ilse Niemack, Soloist

The State Symphony Orchestra, Ignatz Waghäuser conducting, gave its last concert of the season on March 11. A program including the Beethoven Leonore overture and the Brahms first symphony offered special interest in the appearance of Ilse Niemack, violin soloist, who played the Lalo Symphonie Espagnole. This young artist, who has given two New York recitals and has played with the biggest orchestras of Europe, made her first orchestral appearance in New York on this occasion. Exceptionally well equipped technically, she mastered the composition's difficulties with ease and assurance, maintaining clarity of tone and accuracy of intonation. She produced tones of a rich fullness that were most appealing, and interpreted the score with a sympathy and understanding and with artistic feeling that indicated a genuine musical nature. The beautiful andante was rendered with depth of feeling and sincerity of expression. In the rondo Miss Niemack's clean attacks, smooth trills and keen rhythmic sense were particularly noted, and her musicianly instinct and skill made a very favorable impression on her enthusiastic hearers, who recalled her a number of times. A stage presence of modesty and charm is also in favor of the young artist.

Mr. Waghäuser and his orchestra gave excellent assistance but in spots the orchestral part might have been lighter. The magnificent Brahms first symphony, in C minor, received a colorful and expressive reading and was performed with energy. A large audience applauded vigorously.

Lucilla de Vescovi

Lucilla de Vescovi, beautiful Roman soprano, gave her first concert of the season at Town Hall on March 11. She was handsomely gowned and, with the stage decorations of Easter lilies in sharp contrast to yellow spring flowers, made a veritable picture. The audience practically filled Town Hall and in itself was very colorful.

Mme. Vescovi is to be highly complimented on the extra-

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ordinary program which she presented. It consisted of eighteen numbers, almost in its entirety of Italy's most conspicuous modernists. There were nine numbers that have never been sung here before, and of these, *Illumina tu o fuoco*, by N. Rota Rinaldi, was particularly impressive in view of the fact that the program notes stated that this composer is a thirteen-year-old Italian girl. Many of New York's most representative musicians and certainly a great number of eminent accompanists, were present to hear this unusual program, and after the third group when Mme. Vesco led Wilfred Pelletier, her accompanist, out, there was a hearty round of applause. Surely there was no one present who did not realize the skill with which Mr. Pelletier had mastered the difficult accompaniments to the singer's songs. In the first group there was, perhaps, not the interest manifested that was shown as she progressed. Her voice is much fuller than when last heard and her artistry is undeniable. Skilful phrasing and intelligent interpretation marked the entire concert. The modernists represented, and whose numbers manifested particular interest, were Malipiero, Respighi, M. Castel, Nuovo Tedesco, G. Bianchini, O. Respighi, S. Donaudy, N. Rota Rinaldi, M. Zanotti Bianco and A. Casella. In *Altro Mare* (Respighi) has a magnificent piano setting and was sung so effectively that Mme. de Vesco was forced to give an encore.

Wilhelm Bachaus

If anything could make one forgive Beethoven for having written the Hammerklavier sonata, it would be the fact that there is a pianist named Wilhelm Bachaus who devotes himself lovingly and with a splendid musicianship to its interpretation; but even Mr. Bachaus, piano genius that he is, cannot save parts of it from sounding very long and very dreary. The Scriabin poème *Satanique* coming next after it sounded much better than it really is and the Fifth Scriabin sonata, which followed, won hearty, if silent applause from at least one hearer for being all in one movement. It is, too, one of the first ventures into a field that

was modern for quite a while, until something more modern came along. Then there was an exquisite performance of the Brahms Variations on a Theme by Schumann, a work that deserves to be heard more often than it is; and after that, old Johannes smiling through his whiskers in the lovely Capriccio, op. 76. Then there were six studies from Chopin, op. 10, and to end with two really delightful numbers, the Albeniz-Godowsky Tango and Dohnanyi's fine transcription of the Naila waltz of Delibes. The hall was filled. There is not a better equipped pianist today from every standpoint, both technically and musically, than Mr. Bachaus, though he is not of the showy kind. It is a tribute to the good taste of America that he has so quickly won his own clientele here.

MARCH 12

Richard Fuchs-Jerin

An all-Beethoven program was offered by Richard Fuchs-Jerin at Aeolian Hall on March 12. A friendly audience listened to this musician with rapt attention. It is rather a difficult thing to give an entire program of Beethoven, but there was sufficient variety in his selections and in his interpretations to hold the interest throughout the evening. He displayed excellent technic and interpretation.

Boston Symphony: Albert Spalding, Soloist

Albert Spalding was the soloist at the fourth Thursday evening concert of the Boston Symphony Orchestra, under Serge Koussevitzky, on March 12. His offering was the Respighi Concerto Gregoriano, a work which should become more familiar, and which gave the violinist ample opportunity to show his technical skill and beauty, and purity of tone. He received an ovation.

The orchestral selections were varied. Mr. Koussevitzky is a keen arranger of programs, believing in contrasts and the playing of his men aroused much real enthusiasm during the evening after such numbers as: The Boccherini symphony in C major, op. 16, No. 3; Le Peri, Poème Danse, Paul Dukas, not unfamiliar here; Pictures at an Exhibition, Moussorgsky, arranged by Ravel.

Palmer Christian

An excellent organ recital was given in the Wanamaker Auditorium March 12, by Palmer Christian, American organist of the University of Michigan, Ann Arbor. Mr. Christian had already won an enthusiastic reception from New York music lovers, having appeared at the gala organ-orchestra concert at the same auditorium in February, with the New York Philharmonic Orchestra, in association with Courboin, Dupré, and the late Bossi. He has appeared as soloist with a number of the large symphony orchestras and has gained a wide reputation throughout the country through his recitals.

March 12, however, marked his first New York recital. Mr. Christian arranged a very interesting program including such a standard work as the Bach prelude and fugue in D major, with numbers by De Boeck (Belgian), Karg-Elert (German), D'Antalfy (Hungarian), Delamarter (American), Elgar (English), Dickinson (American), Bossi (Italian), Debussy and Mulet (French). He played the entire program without notes, exhibited in his interpretations musicianship of the highest order, artistic instinct and a keen imagination and was complete master of his instru-

ment, playing with technical skill, and using most effective registrations. D'Antalfy's Sportive Fauns and Delamarter's Legend and The Fountain were examples of his ability to portray scenes of highly imaginative or fantastic character and delicate effects. The descriptive scherzo of Dickinson's Storm King symphony was also much enjoyed, while among the cantabile or poetic type were Benediction by Karg-Elert, Beatitude by the late Bossi, and Elgar's Andante Expressivo, the Bach prelude and fugue and the Mulet toccata gave opportunity for display of power and brilliancy, with strong building of climax. A large audience applauded heartily and recalled the soloist numerous times.

Tommy Thomson

After being heard in principal cities of Europe and having recently returned from a tour in South America, Tommy Thomson, Hollander, made his first American appearance as a pianist at Town Hall on March 12. Mr. Thomson offered a program of great variety. One of the compositions attracting most attention was the Fantasie for piano by Kryten (also a Hollander), which the audience seemed to enjoy very much. In fact, the same can be said of the entire last group, which included Poppies (Scott), Berceuse (Sapereira) and the concert valse by Alkan. Mr. Thomson played his own transcription of Wagner's Walkure Ritt und Feuerzauber and there were modern German numbers by Elert which were particularly interesting. Mr. Thomson understands thoroughly what he is about and gave a most interesting concert. His technic is good and he is complete master of his interpretations; he is at all times the sincere musician.

MARCH 13

Michael Zacharewitsch

Michael Zacharewitsch, violinist, made a favorable impression at his first recital in America, given at Aeolian Hall on the evening of March 13. He played a sonata by Elgar scarcely known here, the Mendelssohn concerto and smaller works by Bach and Mozart, an Auer arrangement of the Beethoven Chorus of the Dervishes, a piece of his own called *Imagination*, numbers by Cyril Scott, Arthur Hartmann and a Wieniawski polonaise. An especially interesting number was the effective *Dirge of the North*, a composition of Erno Balogh, arranged for violin by Fritz Kreisler. Mr. Balogh himself, who was the accompanist of the evening, furnished sympathetic and musically support throughout the program.

Mr. Zacharewitsch's playing has much to recommend it. His technic is entirely competent and he produces a tone that is agreeable in quality, amply large, always round and mellow. He played the varied works which his program embraced with a good feeling for their wide divergence of style. All in all it was a distinctly successful debut.

MARCH 14

American Music Guild

As its offering of this season towards the presentation of new American music, the American Music Guild announced two concerts to be given March 14 and March 21. The first of these, given before a good sized audience at the rooms of the Beethoven Association, included works by Harold Morris, Rubin Goldmark, Sandor Harmati, Emerson Whithorne and Frederick Jacobi. Harold Morris played his latest work, a piano sonata, presenting it for the first time in public. It is in one movement, of considerable length, and exceedingly complex. This reviewer finds it impossible to comment upon it intelligently after a single hearing. The entire thematic and harmonic structure is highly involved and would require study or repeated hearing for adequate description or critical comment. The general impression was of youthful buoyancy and force, with a decided leaning toward the acidities of modern harmony.

Josef Stopak, who was announced to play a group of violin pieces, being ill, his place was taken by Sandor Harmati, who played two of the scheduled numbers, the Moto Perpetuo of Cecil Burleigh being omitted. The two numbers played were Harmati's own Little Caprice and Goldmark's Call of the Plains—the latter flowing, passionate, traditional, the former showing strong American influence, vivid, somewhat diffuse, with delightful moments. Mr. Harmati was accompanied by Irene Jacobi.

Four Songs (from the Chinese) by Emerson Whithorne were sung by Paul Reimers, accompanied by the composer, and were highly successful in their appeal to the audience. One of them was repeated. Beautiful works they are, by a master of modern color!

And finally Jacobi's new string quartet, written during his sojourn in the West, and based upon Indian themes, was played by the Lenox Quartet—Sandor Harmati, Wolfe Wolfinsohn, Nicholas Moldavan and Emmerich Stoeber. Jacobi's development, as shown in this and other recent works, is interesting and most decidedly promising. From the gentle and delicate Jacobi of a few years ago, seeking after soft beauty, he has matured into a writer of vigorous, rhythmically strong and emotionally intense music that will live. This quartet, it is true, is not altogether even—the last movement being more interesting than the others—but it has so much solid strength and individuality throughout that it deserves repeated hearing.

The entire concert was a satisfaction to Americans interested in the progress of their own music.

Boston Symphony: Albert Spalding, Soloist

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave its fourth regular Saturday afternoon concert in Carnegie Hall on March 14. The concert opened with Glazounoff's Symphony No. 8, in E flat, op. 83, which Mr. Koussevitzky played beautifully. The composition is not one worthy to be classed among masterpieces of Russian composers. Other orchestral numbers were: Rabaud's symphonic poem, *La Procession Nocturne*, and dance music from *Salomé*, by Strauss.

Albert Spalding was the soloist in Bach's E major concerto. His playing was marked by breadth of style, a rich, luscious, carrying tone, and musicianship of extraordinary merit. His rendition of the adagio was of such a poetic and dignified character that it will long remain in the memory of those who heard it as one of outstanding mastery. Mr.

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Chicago to Produce Harling Opera

The Chicago Civic Opera is to produce next season a short American opera, *The Night of St. Agnes*, by W. Frank Harling. The libretto is based on a short play by Mrs. Fiske, in which she appeared a number of years ago. Polacco will conduct and the cast will include Rosa Raisa, Forrest Lamont and Georges Baklanoff.

Koussevitzky supported the soloist well, although at times the accompaniment was overpowering.

Shura Cherkassky

Shura Cherkassky, the thirteen year old Baltimore pianist, gave his second New York recital at Aeolian Hall on Saturday afternoon. He displayed again remarkable technical facility, clarity of tone and careful phrasing. It was a joy to hear Bach, Beethoven and Schubert played with the freshness with which Shura played them. There was no overstraining of effect or attempt to "interpret" something that was not there. The Bach preludio and fuga in G minor, the Beethoven sonata, op. 90, No. 4, comprised his first group. The second group consisted of a Chopin polonaise, nocturne, valse and tarantelle. The concluding group contained numbers by Rachmaninoff, Mana-Zucca and Stojowski, and the late Moszkowski's Valse in E major. Shura's unaffected manner and confidence of style won admiration as well as his unusual talent. There was a spontaneous joyousness in the manner in which he rendered his program and he evidenced a fine rhythmical sense. In fact he shows most of the qualities which one could expect from a boy of his age. The interpretative side of his art naturally requires more development, which can come only with years and experience. For the present he is an exceptionally gifted lad with his talent excellently developed so far and showing signs of the real artist. A large audience, in which were noted many children, received the young pianist enthusiastically and called for encores.

Activities of John A. Hoffmann Pupils

At the Cincinnati Conservatory, John A. Hoffmann recently presented his artist-pupil, Marguerite Katenbrink, in a song recital, the young contralto making a splendid impression. One of the local papers commented as follows: "The program was of unusual merit and served to show the young contralto's ability to sing in four languages . . . displaying Miss Katenbrink's well-produced and modulated voice. All her work shows the result of careful study and training and is satisfying to the ear and mind. The absence of a book of words is gratefully acknowledged."

Miss Katenbrink also appeared at a concert at the Conservatory on March 8.

Mr. Hoffmann, also active in concert, sang (he is a tenor) at a joint recital with Marguerite Melville-Liszewska on January 25.

March 5, an interesting song recital was given by Mr. Hoffmann's pupils, among them: Kathleen Wise, Marguerite Katenbrink, Harry Nolte, Ezra Hoffmann, Mary Frances Henry, Cleora E. Schmidt, Ned Jackman, Helen F. Zigmund, Robert F. Powell, Edna Lodwick Hartman, M. Ruth Draper and Stanley Johnson.

Italian Musical League Concert

A fine concert was given at the Italian Musical League, Gennaro Mario-Curci, president, on March 8, by Barbara Maurel, contralto, De Stefano, harpist, and Lora, pianist. All three gave much pleasure and were recalled several times by the enthusiastic audiences.

Miss Maurel's beautiful voice was heard to advantage in two groups of songs; Mr. De Stefano's artistry added to the enjoyment of the program, and the young pianist revealed ample technic, a good tone, and his interpretations were colorful. Dancing followed.

Bruce Benjamin Singing Abroad

Bruce Benjamin, American tenor, is winning great success in concert abroad. He has been singing to capacity audiences and the critics have been high in their praise of his fine art. March 3 he was scheduled to sing in Dresden. Following his Vienna recital on April 10, Mr. Benjamin will do some work in Italy, and then return to Germany and fill engagements until December. He is planning his New York debut for next winter.

Hassell and Pavloff in Joint Recital

Irwin Hassell, pianist, and Joseph Pavloff, baritone, were heard in joint recital on March 15 in the music hall of the Academy of Music, Brooklyn. Mr. Hassell played compositions by Chopin, Mattei, Rosenthal and Liszt, while Mr. Pavloff was heard in numbers by S. De Luca, Handel, Schubert, Schumann, Strauss, Bouval, Ravel, Thomas, Bartlett, Woodman and Rachmaninoff.

A. Y. Cornell Re-Engaged for Winston-Salem

A. Y. Cornell, New York vocal teacher and coach, has been re-engaged as head of the vocal department of the Civic Summer Master School of Music at Winston-Salem, N. C. The session will be held from June 22 to August 1. The Summer School is again under the direction of William Breach.

Edwin Hughes' Next Recital

Edwin Hughes' second New York recital of the season will take place in Aeolian Hall, March 22. The program will include the F sharp minor sonata of Schumann and compositions by Grieg and Chopin.

Raymond Under Friedberg Management

Next season George Perkins Raymond, tenor, will again be under the management of Annie Friedberg. He has won much praise as a young American concert artist.

Schofield to Have Southern Tour

Edgar Schofield, baritone, the end of this month will begin a concert tour of Alabama, Mississippi and North

Carolina. This will complete a most successful season of concertizing and teaching. However, Mr. Schofield will not really terminate his season's work until well into the summer, for he will conduct a six weeks' course of teaching at his New York studio, beginning June 15.

Kelly Master Class Featured

A handsome, illustrated booklet from the Cincinnati Conservatory of Music has come to hand, which announces the special engagement of the well known singing teacher and musician, Thomas James Kelly, for a master class in vocal culture and diction during the summer courses in Cincinnati this season. Bertha Baur, president of the Conservatory, has for some years desired to have Mr. Kelly's services in this capacity, but, his time being so very much occupied during the regular season, he has felt the need of the entire summer vacation for rest and recuperation. Accordingly when Mr. and Mrs. Kelly went to Europe last summer, the vacation period was extended throughout September and part of October by Miss Baur, so that she could avail herself of Mr. Kelly's valuable services for her Sum-



THOMAS JAMES KELLY.

mer School. The result is set forth in the circular alluded to at the beginning of this article, which goes on to state that "a feature of the summer session will be the classes in Vocal Culture and Diction, to be given by Thomas James Kelly. Mr. Kelly is widely known as an authority on the science as well as the art of singing and his knowledge of musical literature is unsurpassed. Mr. Kelly's knowledge of language and philology will be of great benefit to all teachers. Besides his private instruction, Mr. Kelly will hold a master class in Interpretation and a Special Teacher's Class. In these classes, each pupil will receive a share of individual attention and will be able to observe and benefit from the instruction given the others in the class."

Mr. Kelly has many students who are now teaching with success in leading schools and universities throughout the country, and a number of them have already applied for instruction, glad of the opportunity to refresh themselves and receive renewed inspiration for their work, bringing with them their problems for discussion and explanation. Mr. Kelly will give an entirely new lecture on "Books as Singers' Helps and Hindrances." This will be most in-

teresting as the master class instructor will discuss several well known books without prejudice or favor, drawing from them valuable information.

Mr. Kelly, accompanied by his wife, will leave for Europe immediately after this engagement, which lasts through July, in order to visit with his brother who will be in England on leave from Cairo, Egypt, where he has been stationed as a Senior Chaplain with the British Army.

Mozart Musicale and Dance

The north and east ballrooms of the Hotel Astor were crowded at the fifth morning musicale, luncheon, motion picture and dance of the New York Mozart Society, March 7. Mrs. Noble McConnell, founder and president, and unanimous satisfaction was expressed in the enjoyment derived from these varied offerings. Frances Newson, soprano, pleased with coloratura and other music; tenor Charles Hart (Chicago Civic Opera Company) showed a robust voice, singing numbers in French, and both singers had to add encores. Flutist Bove's encore (a tarantella) was especially pleasing, and the Stellar Male Quartet's voices blended in highly artistic fashion (they were heard in songs of popular character). Charles G. Spross was the always efficient accompanist.

A feature of the affair was the presentation by Mrs. Van Riper on behalf of the Choral of a beautiful bouquet of flowers to President McConnell, marking her twentieth birthday. The latter gave out important announcements, saying that the large ballroom (ground floor) had been engaged for all Mozart events next season, including the monthly musicales; at these, the luncheons are to be served at tables in adjoining salons. She reminded hearers to make reservations now for the Annual Breakfast Festival, May 2.

An altogether unusual feature, and entirely impromptu, was the beautiful singing by the thousand women, of melodies by Stephen Foster, this occurring while the movie-man was adjusting stubborn parts of his complicated apparatus; the orchestra played these melodies and the entire throng broke forth into Old Black Joe, Swanee River, etc., in two and three-part harmony, making an effect altogether impressive. Coming Through was the Smith-Meyer picture, Emanuel Baer providing the Rivoli music, and dancing closed the enjoyable day.

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GIGLI CHEERED AT CONCERT IN BOSTON

Celebrated Metropolitan Opera Tenor's First Appearance in Hub City Proves a Triumph—Koussevitzky Thrills Boston Symphony Audience With Brahms Program—Fox Trio Wins Success

Boston, March 14.—"The home of the bean and the cod" is notoriously cold to artists appearing here for the first time. Expression of approval is generally confined to polite hand-clapping. Now and then an artist with the power to dispel this traditional calmness appears on the scene with results that suggest the beating of many warm hearts beneath boiled shirts. This phenomenon occurred when Chaliapin made his local debut as a concert singer a few years ago, and again when Beniamino Gigli, tenor of the Metropolitan Opera Company, was heard here for the first time Sunday afternoon, March 8, in Symphony Hall. The audience, which almost filled the auditorium, was of miscellaneous character, reinforced, however, by several battalions more or less of the tenor's compatriots—and it was these latter that led the cheering. It was all very stimulating; also encouraging, for the less spontaneous elements of the audience became more daring once the ice was broken, and, if the truth be told, distressing too, for the cheering invariably began before Mr. Gigli finished his songs.

What shall be said of this tenor that has not been said before? Repetition is of course not to be avoided. The voice is of pure lyric quality, lacking neither volume nor warmth. His tones are indeed unrivaled in their beauty and power to move the listener. His skill as vocalist is noteworthy, his musical feeling sensitive and genuine. The major items on his program were M'appari, out of *Martha*, and the arias from *Andrea Chenier* and the familiar *La Donna e Mobile*. He was just as effective in the lighter numbers of his list—songs by Carnivalli, his admirable accompanist; Buzzi-Peccia, Toselli and others, and his highly artistic dramatization of Canio's lament from *Pagliacci* was one of the outstanding events of the afternoon. Mr. Gigli is blessed with a God-given voice and the sheer sensuous quality of it is enough to warm the heart. Judging from the innumerable recalls it warmed many last Sunday.

The tenor was assisted by Beatrice Mack, soprano, who disclosed a light, agreeable voice, vocal skill of no mean order, and fine musicianship in the duets from *Rigoletto* and *Bohème*, the Mad Scene from *Hamlet*, and in pieces by Schubert, Schwartz and Sibella.

KOSSOVITZKY THRILLS WITH BRAHMS

Architecture has been described as frozen music, and that may well be the subconscious feeling of many critics who, listening to pedantic readings of Brahms' symphonies, have often referred to them as architecturally great. But Serge Koussevitzky, who is this year leading the Boston Symphony Orchestra to new triumphs, is an iconoclast about the Brahms tradition, just as he is about other traditions, with the result that Bostonians are getting their regular fare of Brahms this season, but with a highly palatable Russian dressing. Thus, at the concerts of March 6 and 7, in Symphony Hall, the individual Slav gave an interpretation of the third symphony, in F major, that will linger long in the memory. It fairly

sang its way—now lyric and poetic, now impassioned and dramatic, but always singing—and with a romantic ardor and poetic tenderness that revitalized the work. That the audience was delighted was indicated by the vigorous applause and numerous recalls.

Mr. Koussevitzky opened his all-German program with Mahler's charming intermezzo to Weber's *Die Drei Pintos*. The balance of the list was devoted to Mendelssohn's ever-welcome scherzo to *A Midsummer Night's Dream*, which received a dazzling performance, with virtuoso work from Mr. Laurent, the solo flute; the prelude to the third act of *Die Meistersinger*, taken at a tempo which would have prolonged the opera unnecessarily, and, for voluptuous closing number, the dance from Strauss' *Salomé*, which for once was more Oriental than Teutonic, *Gott sei Dank*.

FOX TRIO SUCCESSFUL

The Fox-Burgin-Bedetti Trio has indeed firmly established itself in the musical life of Boston and New England, if one reads the reports of the success of this chamber music group in the many places it has appeared this season. Felix Fox, eminent pianist; Jean Bedetti, solo cellist of the Boston Symphony Orchestra, and Richard Burgin, concertmaster of that organization, comprise this group. Two Boston concerts in Jordan Hall have aroused the interest and enthusiasm of critics and public. Recent appearances at Exeter Academy, Phillips Academy (Andover), Chaminade Club (Manchester) and Miss Porter's School (Farmington) have added to the laurels of this group. Aaron Richmond, the manager, who has been so successful with these artists, reports splendid advance interest for next season.

J. C.

asking for an application blank. Examinations for the 1925-1926 fellowships will be held at the Foundation headquarters June 15-18 and from September 28 to October 3.

TERTIS AND DUSHKIN WITH NEW YORK SYMPHONY

At Carnegie Hall on the afternoon of March 5, the New York Symphony Orchestra, under Bruno Walter, began its program with Mendelssohn's ever sparkling *Midsummer Night's Dream* overture. Then came Franz Schreker's suite after Oscar Wilde's story, *The Birthday of the Infanta*. It was rather lighter than anything of Schreker's heard here before. It is program music without attempting to delineate in detail. There was decided grace in it, and—an unexpected quality in Schreker—humor, with some genuine feeling in the closing scene. The cello solo was admirably played and Bruno Walter gave the whole work a sympathetic interpretation.

Samuel Dushkin, violinist, and Lionel Tertis, viola, played a rarely heard concerto by Mozart for those two instruments and orchestra. Both are excellent artists, and it was a finished, well balanced performance. To end with there was the fourth symphony of Tschaikowsky, admirably done.

METROPOLITAN CHORUS SCHOOL AUDITIONS

The first free voice trial for admission to the free Choral School of the Metropolitan Opera Company took place on March 14. Auditions, which are open to all young American singers, will positively close on March 28. Therefore all those wishing to have a hearing should write immediately to Edoardo Petri, director of the Choral School, Metropolitan Opera House Studios, 1425 Broadway. No applications other than by mail will be considered.

J. H. DUVAL PUPIL MAKES HIT

The sensational hit scored by the Greek tenor, Constantine Petropoulos, at the Opera of Bologna as Don Alvaro, in *La Forza del Destino*, and his immediate engagement to sing Otello at Palermo, has created the belief that he is a real dramatic tenor of the old type. If one is to believe the Bolognese critics he may be a successor to Tamagno. Petropoulos was one of the party of pupils who accompanied J. H. Duval to Europe last spring.

ESTELLE HUTCHINSON IN CONCERT

Estelle Hutchinson, soprano, sang recently at the T. C. A. Alumni, held here annually at the Martinique Hotel. She gave a group of Italian and English songs, which charmed the large audience. Miss Hutchinson was complimented on all sides for her full, rich voice and ease in singing, yet possessing dramatic ability.

MARJORIE MEYER FOR YONKERS

Marjorie Meyer, soprano, has been engaged as soloist at the orchestral concert given by the trustees of the Leake and Watts Orphan House, at the Yonkers Armory, on May 7, an event which is annually attended by thousands of persons and is the main charity affair of the season.

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Most cordially yours,

Maria Carreras

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(Continued from page 5)

crowded around to congratulate him. He looked up and forced a wan smile.

"Thank you," said he. "At least that part was not rehearsed."

He declined any medical assistance. His only desire was to hurry home to Pelham, where his wife was lying seriously ill. He was afraid the news of his accident might reach her before he was there, so that she could see for herself how little damage had been done.

It was a miraculous escape, and as an exhibition of sheer grit, nerve and courage it has never been surpassed on the Metropolitan or any other stage.

Through the kindness of Providence it seems that the only actual damage done was the breaking of one little finger, though, needless to say, Taucher was severely shaken up. Saturday night's *Tristan*, which he was to have sung, was changed to the second performance of the *Siegfried*, with Laubenthal in the title role, but Mr. Taucher telephoned down from Pelham that, though bruised, he was undaunted and expected to be able to sing again next week.

A real Siegfried, that—"without fear."

LOHENGRIN, MARCH 7 (MATINEE)

Another performance and the final one of the season of *Lohengrin* was given on Saturday afternoon last, as thoroughly delightful as the preceding ones and with just as large an audience present. Maria Mueller again displayed her great artistry in the role of Elsa, and Taucher, in the title part, and Karin Branzell, as Ortrud, were both exceptionally good, and Bohm as King Henry, Schorr as Telramund, and Schegel as the Herald completed the list of principals. The four pages were Louise Hunter, Minnie Egner, Laura Robertson and Mary Bonetti. Bodanzky conducted, and special word of praise is due the fine playing of the orchestra under his direction. The chorus singing, too, was most commendable.

FALSTAFF, MARCH 7 (MATINEE)

Verdi's greatest masterpiece was repeated on the evening of March 7 before a Saturday popular price audience which sold out the house to the capacity of 4,000, in which were an unusual number of Americans. No doubt the English source of the plot, and the success of Tibbett, served this purpose, just as Italian nights draw Italians, German nights Germans, Russian nights Russians, especially if some prominent star from one of these countries is in the cast. If this is a fact, it gives evidence of what will happen when really good American opera is produced with an American cast of supreme merit — already quite available. It is not the singers but the opera that is wanted.

Falstaff — at least to the writer of these lines — seems the most splendid of all Verdi's scores. The veteran composer succeeded in escaping from his earlier manner, a manner which leaves the impression, always, after every performance, of a string of arias, duets, ensembles and choruses, but feebly connected. Verdi did, indeed, write in these earlier works some splendid dramatic pages, some pages of expressive orchestra writing, but the construction of the whole is such that these passages have the sound — or leave the impression — of mere interludes, connecting links between the musical numbers. Whether in Falstaff, Verdi set himself to do something different it is impossible to say. It may be that the exigencies of plot and text called for the style of writing that he did. This seems possible, if not probable, in view of the entirely superfluous love music in the first act, and the equally superfluous tenor aria in the last act. And how different is the writing of Ford's great scene from tiresome final fugue! Surely, in any one of the earlier operas, the Ford scene — where he suspects his wife's unfaithfulness — would have been an aria of the old sort. Here, however, it is a magnificent dramatic soliloquy, musically coherent, but not a mere tune, not a mere vocalise. And a great deal of this opera is of the same sort. True, Verdi in Falstaff (like Wagner in *Meistersinger*) drops occasionally into "set" pieces, like the final fugue already alluded to, like the finale of the first act, and so on, but for the most part the music is written to a dialogue of short phrases and is intensely interesting — even, in spots, orchestrally interesting. It is, in fact a music drama rather than a sing-opera, and, in spite of the dramatically uninteresting, and musically rather childishly obvious ending, it puts Verdi into the class of "modern" opera writers and will probably continue to live (in this country, at least) long after some of the other works have been relegated to "grind-organ alley."

As to the performance, it could not have been better. Whether taken from the point of view of the ensembles, the appearance, make-up and acting of the various artists, or the musical interpretation, only praise can be given it. Scotti as Falstaff and Tibbett as Ford are amazing both histrionically and vocally, and Falstaff's followers, Paltrinieri and Gustafson, added to the fun of the whole business both by their appearance and their fine impersonations. Bori was delightful as Mistress Ford and sang exquisitely, and, with Queena Mario, Marion Telva and Kathleen Howard, made up a most charming group of "Merry Wives." Tokatyan sang with pleasing color, and Bada made an amusing Dr. Caius — and one would like to know who the silent actor was who made a hit with his little role of servant at the Garden Inn? A born comedian, whoever he was. The difficult task of direction was carried out successfully by Tullio Serafin — he must have sighed with relief when the final fugue reached its final note.

SUNDAY NIGHT CONCERT, MARCH 8

The program at the Sunday night concert on March 8, was given by Grace Anthony, Queena Mario and Frances Peralta, sopranos; Henriette Wakefield, contralto; Armand Tokatyan, tenor; Millo Picco and Friedrich Schoor, baritones, together with the Metropolitan Opera House chorus and orchestra under the direction of Giuseppe Bambschek. *Cavalleria Rusticana* was given in concert form, and there also were selections from *La Forza del Destino*, *L'Africana*, *Madama Butterfly* and *Tannhäuser*. The entire program

MUSICAL COURIER

was thoroughly enjoyed by the usual large Sunday night audience.

GIOVANNI GALLURESE, MARCH 9

Montemezzi's first and, indeed, melodious opera was repeated March 9 with the same cast. Maria Muller sang Maria's music exquisitely and lent sympathy and charm to her acting; Lauri-Volpe, as Gallurese, in fine voice, came in for his share of the evening's honors, and Giuseppe Danise did all that could be done with the part of Rivegas. What he had to sing, he did extremely well. The smaller roles of Nuvis, the Miller, and Bastiano were skilfully handled by Martino and Bada. The ballet, along with Rosina Galli and Bonfiglio, won a round of applause in the second act. Serafin gave the score a fine reading, while both he and the composer shared in the curtain calls.

SIEGFRIED, MARCH 11

The real hero of the Siegfried performance on Wednesday afternoon was Curt Taucher, the tenor, who met with rather a severe accident in the first scene of the last act. Confused somewhat by the "cloud of steam" representing the ring of fire surrounding the sleeping Brünnhilde, Mr. Taucher made a misstep and fell more than twenty feet below, suffering an injury of one broken finger, a badly sprained wrist and some deep cuts. Despite his injuries the tenor insisted upon finishing the performance of a forty-five minute duration.

Nanny Larsen-Todsen was an admirable Brünnhilde, Marion Telva a rich voiced Erda, while others in familiar roles were Meader, Schorr, Schuetzendorf and Gustafson. Bodanzky conducted.

BOHÈME, MARCH 11

The performance of *La Bohème*, on March 11, marked Martinelli's second appearance since his return to the Metropolitan, following his recent severe illness. Another ovation was given the tenor, demonstrating conclusively in what high esteem he is held with opera goers at the Broadway house. He was in excellent voice and gave the role a sympathetic interpretation. Lucrezia Bori again scored in her familiar portrayal of Mimi, and Louise Hunter was an exceedingly vivacious Musetta. Others in the cast were Antonio Scotti, Millo Picco, Paolo Ananian, Max Altglass, Leon Rothier, Pompilio Malatesta and Vincenzo Reschigian. Papi conducted.

ANDREA CHEMIER, MARCH 12

The next to the final performance of Andrea Chenier attracted a large audience on March 12. Elizabeth Rethberg sang the music of Madeline beautifully, as did Lauri-Volpe that of Andrea Chenier. De Luca was a finished Gerard and Lawrence Tibbett a dramatic Fleville. Serafin conducted.

PETRUSCHKA, AND PAGLIACCI, MARCH 13

It was especially fitting that the Metropolitan's revival of *Petruschka* on Friday evening, March 13, should take place on the eve of Stravinsky's departure for Europe. And that noted modern Russian composer must have felt a glow of pride and satisfaction after witnessing such a brilliant performance. *Petruschka*, composed in 1911, is generally considered Stravinsky's masterpiece, and it is fascinating music even as a concert suite, in which form it was recently conducted by the composer at an orchestral concert here. But when accompanied by the ballet it makes one realize more and ever the remarkable ingenuity of the man. His orchestration is distinctly individual and he gets the desired effects with almost uncanny precision and certainty. The ballet was excellently staged by Adolph Bohm and was lavishly mounted. Serge Soudeikine's daringly original and stunning designs for scenery and costumes were distinctly Russian in character and the extravagance of color and design, the richness and vividness of it all, combined with highly fantastic and grotesque effects, the whole of extremely imaginative character, created a spirit of gayety and of illusion that drew one into the appropriate atmosphere of the story. It would be difficult to imagine the gayety and riotous whirl of a crowd more strikingly depicted. Adolph Bohm mimed *Petruschka* with a gripping expressiveness and individuality. He portrayed the characteristics and feelings of the Russian Pierrot with subtlety and yet surely. Any text was entirely unnecessary, so vividly and poignantly did he tell his story. Rosina Galli as a ballerina was most captivating. She had grace, delicacy and charm. Giuseppe Bonfiglio was entertaining as the Moor, and Ottokar Bartik was an effective showman. Wilfrid Pelleter supplied the piano parts skillfully and the minor characters, the dancers and the crowd, all filled in the scenes admirably.

There seemed to be absolute synchrony between pantomime and music and the puppets mirrored faithfully the ideas embodied in the music. In Stravinsky's music is tragedy and caricature skillfully blended. It is filled with slyness and humor and yet at times there are pathos and tragedy that are genuinely moving. There are the varied emotions of bitterness, tenderness and pity, longing and despair, light heartedness and an abandonment of joy, hopelessness, love and hate. And each found definite expression in both music and pantomime. The composer has treated his characters with the utmost sympathy. The orchestral portrayal of the burly-gurdy was deliciously amusing. And at the end, when *Petruschka*'s ghost frantically appears above the showman's tent, what ingenuity there is in the weird representation of it by the piccolos and violin harmonics! It draws a smile and at the same time makes one shudder.

Tullio Serafin conducted with understanding and skill, entering entirely into the spirit of the music, and the whole performance went off with commendable smoothness. Stravinsky, who was a special guest in Mr. Kahn's box, was called to the stage to join the principal performers, Soudeikine and Serafin in curtain calls. He graciously shook hands with each and seemed well pleased with the presentation and the reception of *Petruschka*. He also had a curtain call alone and was presented with a laurel wreath.

The second half of the double bill was Pagliacci with the following cast: Nedda, Lucrezia Bori; Canio, Edward Johnson; Tonio, Giuseppe Danise; Beppe, Angelo Bada; Silvio, Lawrence Tibbett. Bori was a vivacious and charming Nedda, singing with flexibility, volume and clearness that brought considerable applause. Edward Johnson again gave his vividly dramatic portrayal of Canio, acting it with sincere emotion and intensity of feeling. Tibbett's beautiful voice and histrionic ability made him an appealing Silvio,

(Continued on page 38)



Photo by Lassalle

WINIFRED MACBRIDE

Pianist

Makes Great Success in Boston Debut

Boston Globe:

Miss Macbride is admirable as a musician and as a pianist. Too seldom are substantial, highly serious works like the Brahms Sonata in F minor played in public with the understanding of the composer's intentions she showed yesterday. Miss Macbride's deftness; her clean cut technique, her innate musicianship made her wholly successful. Her name is worth remembering and will be remembered by those who heard her yesterday.

Boston Transcript:

Miss Macbride has a finger technique equal to any demands that are likely to be made upon it. She did well to emphasize the element of wildness in John Ireland's *Amberley Wild Brooks*. The same composer's *Ragamuffin* came forth with full humor and illusion of happy-go-lucky irresponsibility. *Palmgren's Bird Song* she took at very rapid tempo and produced a stunning effect. With Chopin's Preludes Miss Macbride showed admirable poetically qualities. Liszt afforded final opportunity for technical display. In the sportive *Gnomenreigen* and the brilliant *Rhapsody* she was especially in the vein.

Boston Herald:

Miss Macbride played excellently, with a strong tone that sounded well, firm technique and admirable rhythm. In the Ravel she added real brilliancy to her equipment, and the Rachmaninoff Prelude in B flat she played with warmth. She had an audience of good size which evidently liked her much.

Christian Science Monitor:

Miss Macbride is one of the most interesting of the pianists who have appeared here this season. The Brahms Sonata was beautifully played. The Andante was exquisite. Two Ireland numbers were delightful, especially the *Ragamuffin*, by turns nonchalantly saucy and wistfully appealing. The *Palmgren's Bird Song* was arresting in its beauty. The three Chopin Preludes were a joy. One does not often hear the one in F played in a way that reveals its intrinsic loveliness so clearly. Winifred Macbride stands apart in her playing and all of her interpretations are musical. Her interesting personality and her musical thought dominate the whole and give unusual pleasure.

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Chicago, March 14.—Pianists held their own here this week. What with the appearances in recital of Rachmaninoff at the Auditorium and Alberto Sciarretti at the Studebaker on Sunday afternoon; George Liebling in his second Chicago recital at Kimball Hall, on Friday evening, and Guy Maier, Lee Pattison and Arthur Shattuck appearing as soloists with the Chicago Symphony Orchestra on Friday afternoon and Saturday evening, this may well be called pianists' week.

RACHMANINOFF

For his only Chicago recital this season, Sergei Rachmaninoff drew a capacity audience to the Auditorium, the vastness of which was not sufficient to accommodate all those desirous of hearing this master pianist. This overpowering artist with his wrists and fingers of steel plays everything in that big, broad, brilliant style that is awe-inspiring and moves his listeners, whether musician or layman, to a high pitch of enthusiasm. For bigness, nobility and mastery of interpretation the Beethoven Appassionata sonata had expert handling. Although the poetic charm of Chopin was missed in that composer's étude, the ballade was perfection itself. Three of the pianist's own compositions—Etude Tableau, Prelude, and another Etude

Tableau were delivered as only Rachmaninoff can play them, and the Godowsky arrangement of Strauss' Artist's Life Waltz brought the program to a brilliant close as far as the printed selections were concerned. The loud insistent applause of the auditors brought the pianist back time and again for extras, and not until Rachmaninoff played his famous C sharp minor prelude would the crowd disperse.

ALBERTO SCIARRETTI

In a program for the most part new, Alberto Sciarretti made his first Chicago appearance at the Studebaker, under Rachel Bussey Kinsolving's management. Sciarretti impressed from the first as a pianist of individuality, who has his own ideas as to how piano music should be rendered. He began his program with the Frescobaldi toccata and fuga in A minor (transcribed from the organ by Ottorino Respighi), which served to display his facile technic, suave tone and musical knowledge. His rendition of the three Scarlatti numbers—Con spirto e Presto in A, D minor Pastorale and Presto in D—had grace and charm and were clean-cut, finished art. Sciarretti is a most interesting pianist, whom it would be a pleasure to hear again. He was well received by the large gathering, which showed its delight in no small measure. The balance of the program included the Chopin B flat minor sonata and numbers by Rubinstein, Sgambati, Dohnanyi, Franco da Venezia, Martucci and Liszt. These could not be heard.

MILDRED ORNE

Mildred Orne, a young artist-pupil, gave a recital at the Playhouse on Sunday also, in which she had the expert assistance of Edgar Nelson at the piano.

JOHN R. HATTSTAEDT A BENEDICT

Announcement has been received of the marriage of Maude Turner Harris and John Robert Hattstaedt at Lake Village (Ark.), March 3. Mr. Hattstaedt is the son of John J. Hattstaedt, president of the American Conservatory of Music, of which he is secretary. Mr. and Mrs. Hattstaedt will be at home after April 1 at 1124 East Fifty-second Street.

BEDUSCHI STUDIO ACTIVITIES

Umberto Beduschi received the following letter of praise after the program presented by two of his artist-pupils, Sylvia Peterson, soprano, and William Rogerson, tenor, on February 28, and given for the Big Sisters:

March 6, 1925.

My dear Signor Beduschi:

At the meeting of the board of directors held this morning, a unanimous vote of thanks was tendered to you for the delightful program presented by your pupils at the quarterly meeting of the Big Sisters on Saturday last in the Fine Arts Building.

The rare beauty of the music so charmingly interpreted by Miss Peterson and Mr. Rogerson, will be long remembered, and the board desires to assure you of its most grateful appreciation.

With every good wish, I remain,

Most cordially yours,

(Signed) KATHERINE T. WADE, corresponding secretary.

ALMA VOEDISCH A VISITOR

Alma Voedisch, widely known manager and booking agent, was in Chicago a few days this week on her return to New York from a successful booking tour.

PELLEAS BRINGS TWO YEAR CONTRACT FOR MOJICA

So successful has Jose Mojica been in his singing of the role of Pelleas to the Melisande of Mary Garden with the Chicago Civic Opera both here and on tour that he

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has been given a two year contract with the company with increased salary. Two-thirds of his spring concerts are return dates. The University of Arkansas enjoyed Mojica so much at his two appearances last year, that he has been engaged for a return date on April 29.

LOUISE ST. JOHN WESTERVELT RETURNS FROM EAST

Louise St. John Westervelt, prominent voice teacher and coach, has just returned from Rochester, N. Y., whence she journeyed to attend the meeting of the Association of Schools of Music and the Allied Arts, as the Columbia School representative. During her Eastern stay, Miss Westervelt spent some time with her pupil, Geraldine Rhoads, contralto, an Eastman School beneficiary, whom Miss Westervelt found making fine strides in her art and very much in demand for concert and recital appearances in and around Rochester. Miss Rhoads has one of the finest church positions there and is enjoying her operatic training very much. Miss Westervelt combined business with pleasure on her trip and renewed acquaintances with several old friends.

CHICAGO MUSICAL COLLEGE NOTES

Artists students of the Chicago Musical College were heard Sunday afternoon at Central Theater. The program was broadcast by the Chicago Tribune station, WGN.

Belle Forbes Cutter sang with success at the concert given in Orchestra Hall by the Edison Commonwealth Orchestra, March 5. Russell Boltenstern, vocal student, was the winner of the state contest of the National Federation of Music Clubs, March 9. Dawn Hulbert, artist-student of Graham Reed, sang at a recital given at Elgin, March 7; before the Lake View Musical Club, at the Fortnightly Club rooms, Chicago, March 9, and has been engaged to give a program before the Musical Guild of Chicago, May 22.

Edward Collins, of the faculty, has been engaged to play at the regular concerts of the Chicago Symphony Orchestra, Frederick Stock, conductor, March 27-28. Mr. Collins will play his new piano concerto.

Eulah Cornor, vocal student, is singing for the third week of her engagement at McVicker's Theater. Ruth Racette, also studying voice, has been re-engaged by the management of the same theater.

Belle Forbes Cutter will appear as guest artist at the concert which will be given by the Chicago Musical College in Central Theater, March 22, and the Civic String Quartet will appear there March 29. Florence Brower, vocal student, is soloist this week at the Capitol Theater.

SHERWOOD SCHOOL RECITALS

Pupils of Georgia Kober gave a recital at the Sherwood School Recital Hall, March 3, when Loretta Liedell, soprano, pupil of Else Harthan Arendt, lent variety to the program with two groups of songs.

Cecilia Van Atta, violinist, pupil of P. Marinus Paulsen, gave a recital with Marcella Shiels, piano pupil of the school, on March 5.

MARY WOOD CHASE SCHOOL RECITAL

Pupils of the Evanston Studios of the Mary Wood Chase School of Musical Arts were heard in recital March 7 at the Hemenway Neighbor House. Some thirty pupils participated, and showed the result of the excellent training received at the school.

THEODORE S. BERGEY A BUSY TEACHER

Theodore S. Bergey is busy teaching daily at the Bergey Studios, where a large class is enrolled. Bergey students are continuously presented in recital at the studios and their fine work on each occasion is a credit to this efficient voice teacher, who has students from all over the country.

AMERICAN CONSERVATORY NOTES

President John J. Hattstaedt returned from his annual mid-winter sojourn, at Miami, Fla., and also from the meeting of directors of music schools held in Rochester, N. Y., February 27 and 28.

Karleton Hackett acted as toastmaster at the banquet rendered to Fannie Bloomfield Zeisler at the Arts Club, and also made an address at the great dinner held at the Drake Hotel, February 27.

Violin and piano pupils gave the program for the recital on March 7 in Kimball Hall.

Allen Spencer, in addition to his annual recital on December 16, has made the following other appearances in Chicago: St. Xavier's Academy, Englewood Woman's Club, Academy of Our Lady and Mercy High School. On February 2 Mr. Spencer gave a recital at Sioux City, Iowa (his sixth engagement in that city), and on March 2 he played at Ames, Iowa.

Merrie Boyd Mitchell, soprano, artist-pupil of Karleton Hackett, has been engaged as soloist to sing Dubois Seven Last Words at the Church of Our Redeemer on March 27. Dr. Wilhelm Middelschulte will be at the organ.

The mid-year examinations of the piano department began February 23 and extended two weeks. These were under the personal supervision of the president of the conservatory.

The attendance in the Theater Organ Department is the largest in the history of the conservatory. A special feature of the work is the six weeks' course before the screen.

MUHLMANN SCHOOL OF OPERA

Since March 2, Adolf Muhlmann, formerly baritone of the Metropolitan Opera Company for twelve successive years, and since then a successful teacher in voice and opera,

**LOUISE ST. JOHN
WESTERVELT**
Teacher of Singing
SUMMER TERM OPENS JUNE 22
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509 S. Wabash Ave., Chicago

has opened a studio downtown for the pupils who are loosing too much time in reaching his studio on Lake Shore Drive.

Many students of Adolf Muhlmann complain that they suffer inconvenience and loss of time before they can reach his place, this due to lack of adequate transportation. To facilitate matters for them, he has decided to teach downtown at Kimball Hall, Room 726, for the time being, until he finds proper quarters for his prosperous school, the Muhlmann School of Opera.

GIOVANNI GENNARO'S PUPILS.

On June 28, Giovanni Gennaro will give the whole opera, *Cavalleria Rusticana* (Mascagni), at the Edgewater Beach Hotel, with his pupils singing the leading roles and the chorus. Mr. Gennaro will direct the orchestra. At present the names of the principals cannot be given, as there are several competent to take the roles but the very best will be selected so that a good performance may be given. This concert will begin first with a regular recital, several of Mr. Gennaro's pupils singing operatic songs; then there will be an intermission of half-hour so the public can visit the great hotel with its new paintings, pictures, ballroom, etc.; the opera will follow.

At the last recital of Mr. Gennaro's pupils, on February 15 at Kimball Hall, he was very pleased with the progress of Charlotte K. Herlihy, mezzo-soprano; Anna Rabatini, coloratura; Anna Vilkas, Anna Barattia, Violet Sandberg, dramatic sopranos, and Frederick Mueller, tenor.

NEWS NOTES OF THE GUNN SCHOOL

Hyacinth Glomski, of the Gunn School faculty, assisted by Samuel DeCarl, tenor, broadcasted a program from the WMAQ station on February 16. The postal card applause was most hearty. Miss Glomski, in addition to her large piano class, is also director of the orchestra at Medill High School, one of the largest of Chicago high schools. She is preparing Elgar's *Pomp and Circumstance* and the overture to *Raymond* by Thomas for the coming competition of high school orchestras.

Marion Murtaugh, artist-pupil of Glenn Dillard Gunn, filled engagements last week at Webster College and Visitation Convent in St. Louis. Her program was a representative one, including works by Brahms, Chopin, Debussy, Ganz, Liszt and Rachmaninoff. She will give it shortly in Chicago at the Gunn School Auditorium.

Miriam Benario and Miriam Knauf, of the Gunn School faculty, assisted by Doris Blumenthal, artist-pupil of Glenn Dillard Gunn, presented a program at the Harrison Technical High School Auditorium, on February 27. Mary Van Auken, who is also studying with Mr. Gunn, played the accompaniments.

The Faculty Club of the Gunn School gave a program on February 19. Stuart Barker, baritone, opened with an interesting group of songs, followed by Alfred Sutro's duologue, *The Open Door*, given by Luther D. Swanstrom and Agnes McLaughlin. It was free and was attended by the critics. The Herald and Examiner printed the following review of the event: "Stuart Barker has voice and manner; he has style and conviction; his German is flawless, his English a joy;" and of the dramatic features of the entertainment, "Luther D. Swanstrom and Agnes McLaughlin read the Sutro sketch with delightful restraint, with a poise and naturalness more Gallic, it seemed, than British."

EDNA RICHOLSON SOLLITT'S PUPILS.

On March 6, Margaret Carlisle, artist-pupil of Edna Richardson Sollitt, appeared as soloist in the Kimball Hall noon-day concert. Miss Carlisle played the Rachmaninoff second concerto and a group of other selections in a manner which reflected credit upon her teacher as well as herself and revealed her a pianist of admirable qualifications. Miss Carlisle also appeared in Chicago last month in concert with Medtner, composer.

Other artist-pupils of Mrs. Sollitt will appear in Kimball Hall this season, including Virginia Stocklin and Elizabeth Brooks Gray, who also played recently at the Glencoe Woman's Club. Ora Manning recently gave a program of French music at the Matinee Musicale of Elkhart (Ind.).

STURKOW-RYDER STUDIO.

Jean MacShane played at the Belmont Hotel on March 1, this being the first of a series to be held at the hotel.

The program at the Sturkow-Ryder studio, February 28, was given by Blythe Akely, Oscar Peterson, Lois Wright, Mary Morley, Ethel Eiler, Erna Akely, Ethel Dale, Jean MacShane and Mme. Sturkow-Ryder.

MARK OSTER OPERA CLUB ENJOYED

The Mark Oster Opera Club furnished the entertaining program delivered at Radio Station WLS, Hotel Sherman, on February 13. The following artist-pupils of Mr. Oster were heard: Irene Neckee, Mary Krakowski, Katherine Boone, Rev. Father Krakowski, Edgar Rice, Fitz Henry Field, Wallace Dailey and Paul Stogis. Eva Smolik Sprague was soloist and accompanist. All contributed pleasure and were worthy of much praise. The same program with the same participants, also Rose Dohearty and Sylvia Hepner, was repeated at the County Hospital for the patients there on February 23. The entire recital was listened to and enjoyed by all present. All the students reflected much credit on their teacher.

CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College School of Opera recently gave an excellent performance in Central Theater. There were presented the Nile scene from Verdi's *Aida* and *Mascagni's Cavalleria Rusticana*. The casts were as follows:

Aida (Nile Scene)—Aida, Minet Gerber; Amneris, Florence Brower; Radames, Vladimir Svetloff; Amnon, Mitchell Kushelevsky; Ramphis, Albert Hayes; *Cavalleria Rusticana*—Santuzza, Minna Ysaeva; Lola, Adabelle Files; Lucia, Vera Kret; Turiddu, Vladimir Svetloff; Alfio, Holt Steck.

Maurice Tatham, student in motion picture organ playing of Charles Demorest, recently lectured before the Glen Ellyn Woman's Club on Music in the Movies. Mamie Stillerman, student of Max Kramm, was engaged to play piano solos at the Capitol Theater recently. Martha Eglin, harp student of Elena De Marco, played a harp recital at Palatine, Ill., recently. Laura Topky, also studying with Miss De Marco, gave a program before the Berwyn Woman's Club on February 24. Helen Blake, student of Rose Lutiger Gannon, sang a few weeks ago at McVicker's

MUSICAL COURIER

Theater. Kathleen Ryan, also studying with Mrs. Gannon, is now on tour with the Chicago Concert Quartet.

PHI MU ALPHA SINFONIA CONCERT

At Lyon & Healy Hall on March 3, the third artists' concert under the auspices of Rho Chapter of Phi Mu Alpha Sinfonia, presented works of American composers. The opening group, including four songs by Louis Victor Saar, sung by Clayton Quast and Le Roy Hamp, was not heard. Following this Edward Collins played his own Suite Mignon, which proved this young American a fine composer and one of the best pianists in the country. Mr. Collins' muse is interesting; he has something to say and knows how to project his ideas in writing. His Suite Mignon shows the strides he is making in the art of composition. Both number and composer received the hearty approval of the listeners.

Hans Muenzer played a group of violin solos by Clarence Loomis, Louis Victor Saar and Samuel Gardner in fine style, with clean-cut technic and lovely tone. Mr. Muenzer was ably supported by Esther Payne-Muenzer at the piano. The unheard balance of the program included Poem for Flute and Piano by Charles T. Griffes, played by Charles Manning and Sidney Silber, and William Lester's Cycle for Solo Quartet, sung by the Chicago Artist Quartet.

INAUGURATION CONCERT

An inauguration concert was given under the auspices of the Hawthorne Club of the Western Electric Company, March 4, at Orchestra Hall. The program was furnished by the Hawthorne Club Band, Victor J. Grabel, conductor; Hawthorne Club Women's Chorus, J. Edwin Peterson, director, and the University Club Male Chorus, P. E. Claxton, director, with the assistance of Herbert Gould, basso; Jaroslav Cimera, trombonist, and Margaret Sweeney, harpist.

CZERWONKY PUPILS SUCCESSFUL IN CONTEST

At the recent contest of the Society of American Musicians, the winner of the violin prize was Robert Quick, a pupil of Richard Czerwonky, prominent violin instructor and conductor at the Bush Conservatory. Mr. Quick's award was a solo appearance in Chicago Symphony Orchestra's popular series, which he fulfilled recently, winning glowing tributes from the press. Mr. Quick was the second artist-pupil of Mr. Czerwonky to come out a winner in the contests of the Society of American Musicians and the third to compete in the finals. Czerwonky students are successful in the concert and recital field and many are at present shedding luster on this successful teacher.

DUX IN BENEFIT PROGRAM

On March 27, Claire Dux will appear at Orchestra Hall with the Paulist Choir in a Lenten program. The proceeds of the concert will be devoted to the fund that is being raised to erect a chapel on the campus of Loyola University, sponsored by the Maria Della Strada Auxiliary and its friends.

GEORGE LIEBLING RECITAL

For the third time this season, George Liebling was heard here in recital, on March 13, at Kimball Hall. Judging from the large audience on hand despite the inclement weather which prevailed throughout the day and night, Mr. Liebling would seem to have established himself firmly in the hearts of music lovers in the Windy City. They were rewarded by superb piano playing delivered by a master of the keyboard.

That Mr. Liebling is a sincere and intellectual artist was shown in his remarkable delivery of a highly interesting program. An artist in program-building, Mr. Liebling wanders far from the beaten paths to find seldom played yet interesting compositions. Opening his program with the B minor ballade of Liszt and following it with the Beethoven Pastorale Sonata, the pianist at once convinced his listeners that he is an extraordinary artist. It is not necessary at this time, however, to go into detail as to his remarkable accomplishments and qualifications. That would mean but a reiteration of what was written after his first recitals which were reviewed at length in these columns. It will suffice to state that he scored a huge and well deserved success at the hands of a delighted audience, whose prolonged and insistent plaudits at the close of each number made necessary the adding of innumerable encores. Besides the Beethoven and Liszt numbers above mentioned Mr. Liebling rendered a group of four Chopin selections in such exquisite fashion as to call only for highest praise. There followed a group containing Busoni's Turandots, Paul Graener's Twilight, Emil Liebling's Florence Waltz, the pianist's own toccata, and the Gounod-Liszt Faust Waltz, which were not heard. His interpretation of every number heard could not have been improved upon. It was piano playing that was finished to the nth degree. One of the most highly enjoyable recitals of the season.

MAIER, PATTISON AND SHATTUCK WITH ORCHESTRA

Perhaps the most interesting thing that has been offered pianists and lovers of piano music in a long time was the Chicago Symphony Orchestra concert this week, which Guy Maier, Lee Pattison and Arthur Shattuck shared between them at Orchestra Hall. For two pianos, Maier and Pattison played a concerto by Carl Phillip Emanuel Bach and one by Arthur Bliss. Then all three artists joined in the John Sebastian Bach triple concerto. This proved one of the high lights of the present season. Maier and Pattison have long ago established themselves as two-piano artists par excellence, and their appearance on this occasion once again proved their superiority in this art. It was stirring,

brilliant playing that they put into the two-piano concertos, and the three-piano number with Arthur Shattuck adding his mastery, was vital, pulse quickening playing that left one spellbound at its close. It was evident that the performers put themselves wholeheartedly into the task, and the result was a remarkable performance. Conductor Stock and his orchestra, divided and altogether, lent the soloists admirable support and played their part in the music making with telling effect. This included the Schumann B flat symphony and the Strauss *Don Juan* tone poem. A highly stimulating concert throughout, which aroused great excitement and admiration!

ESTHER WALRATH LASH IN RECITAL

Esther Walrath Lash, versatile soprano, will be heard in a joint recital at Fine Arts Recital Hall, March 26. Her portion of the program will contain a group of songs called *Moods*, specially arranged for their intrinsic dramatic import; a group of Old Favorites of America in period costume; and a group of American compositions.

MUHLMANN SCHOOL OF OPERA NOTES

As Louis Victor Saar, guest of honor of last Sunday's recital of the Muhlmann Opera Club, put it, he did not hear a pupils' recital as he expected, but a performance of young artists.

Helen Ginsberg and Bessie Rocklin played and sang the Flower duet followed by the Humming Chorus from

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Madame Butterfly. Esther Parker and Berte Long held the audience spellbound with their beautiful work in the duet between Aida and Amneris, and Isadore T. Mishkin displayed histrionic skill and artistry in his convincing rendition of Eri Tu from Ballo in Maschera. Helen Ginsberg's voice, coupled with musicianship and a poetic conception of Madame Butterfly, pleased the audience; she was well supported by Bessie Rocklin's Suzuki. Bertha H. Graff's group of three songs was sung with much feeling and formed a good contrast for the heavier operatic numbers.

The Colonial Trio (consisting of Ruth Wack, soprano; Charlotte Crist, violinist, and Blye Mowers, pianist) was not programmed, but appeared to honor Mr. Saar with his latest composition, Two Flowers. This number was so well done and so pleasing that it had to be repeated. They also gave their conception of Johann Strauss' waltz from The Bat. It was a charming little scene.

Blye Mowers opened the program with two numbers—one by Liszt and one by Chopin—which pleased the audience very much. The concluding number of the program was the first scene of The Magic Flute, given by all the members of the opera class. They all brought out the true Mozart style under Adolf Muhlmann's baton and showed some good acting. So did Anton Knopf as Tamino.

Zerline Muhlmann Metzger played the accompaniments for all the operatic numbers. The recital hall was crowded to capacity.

MUSICAL NEWS.

Baroness Olga Turk-Rohn has now under her tutelage, Jimmie Savo, a star in the Ritz Revue now appearing at the Apollo Theatre, and Joan Franzia, his wife, a prominent member of the same company. Both voices possess many points of excellence and justify expectations of future greatness in grand opera.

Anastashia Rabinoff, the talented young dramatic soprano, sang a group of arias and ballads in Italian, Russian, Hebrew and English, in the large ballroom of the Morrison Hotel before an audience of several thousand for the benefit of the Palestine Foundation Fund. Thursday, Miss Rabinoff left for Duluth (Minn.), to fill a return engagement at the Lyceum Theatre there, as soloist with the Lyceum Symphony Orchestra. Miss Rabinoff will return on March 15 to fill a week's engagement at the new Capitol Theatre here.

Rudolph Magnus, tenor and teacher, will give his annual song recital in Elkhart, Ind., on March 9, at the Women's League Building. He will be assisted by Mary Schmotzer, mezzo soprano, and Mrs. Florence R. Magnus will supply the accompaniments.

Nora Loraine Olin presented a number of professional and advanced pupils in recital at the Cordon on February 24. Those taking part were Hazel Meistehling, Effie Hansen, Geneva Doran, Louise Holstedt, Mrs. Atha Rader, Pauline Willfong (Polly Willis of radio fame) and Alilda Lovene, all of whom reflected the excellent training received under the guidance of Miss Olin.

JEANNETTE COX.

Hartmann Compositions Played

Arthur Hartmann, violinist and composer, recently received telegram which reads: "Your two Balkan Sketches, Idylle and Bachanale, received by Syracuse audiences with great success. Congratulations to you on two such fine numbers. (Signed.) Melville Clark, president of the Syracuse Symphony Orchestra."

These compositions were also played recently by the New Symphony Orchestra of Montreal and were received with equal success. On this latter occasion Mr. Hartmann was also the soloist, playing the Saint-Saëns concerto.

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MUSIC SUPERVISORS NATIONAL CONFERENCE TO SEE CLASS PIANO METHODS AS FEATURED AT BUSH SUMMER SCHOOL

Helen Curtis, director of class piano instruction in the Kansas City Public Schools, who will give a special course in her methods at the Bush Conservatory Summer School, Chicago, has been invited to give a demonstration of her work at the Music Supervisors' National Conference. This honor given Miss Curtis by the National Association at the coming convention at Kansas City, March 30 to April 3, indicates the recognition her work has received by the leading school music authorities in the country. Miss Curtis'

wood High School of Chicago, and the class for wood-wind instruments, including flute, piccolo, clarinet, oboe, saxophone, etc., is conducted by Elma Roesler, instructor of orchestral instruments in the high schools of Gary, Ind.

Another member of the brilliant faculty brought together for the Bush summer school for supervisors is Mrs. Homer E. Cotton. Mrs. Cotton is chairman of the National Music Memory Contest of the Federation of Music Clubs and is also on the program of the supervisors' conference as chair-



A PIANO CLASS DIRECTED BY HELEN CURTIS.

demonstration of her work is scheduled for 9:30 A.M., Thursday, April 2.

LyraVine Votaw, the head of the Department of Public School Music of Bush Conservatory, has also included in the Summer School other courses in class instrumental instruction to meet the growing demand for competent instruction in this new field of the music supervisors, teachers and directors.

The Violin Class Methods course will be given by Charles J. Espenshade, director of instrumental music at the Engle-

man of the High School Music Appreciation round table at the Kansas City meeting. Mrs. Cotton is director of music at the New Trier High School, Kenilworth, Ill.

The Pageantry and Stage Production Class for Supervisors is given by Oranne Truitt-Day, the well known play-production manager and reader, and the courses in harmony and theory by Kenneth M. Bradley, Bush Conservatory's president, and in music history, counterpoint and composition by Edgar Brazelton, round out one of the finest summer courses for supervisors offered in the United States.

METROPOLITAN OPERA

(Continued from page 35)

while Danise and Bada handled their respective roles creditably. Papi conducted with spirit.

SIEGFRIED, MARCH 14

Owing to the misadventure of Curt Taucher in the Thursday afternoon Siegfried, that opera, with Rudolph Laubenthal in the title part, played an unexpected second engagement at the Metropolitan on Saturday evening, March 14, replacing Tristan, in which Taucher was to have been the hero. It was Mr. Laubenthal's first appearance on any stage in this role and it is not too much to say that he covered himself with glory. In excellent voice and full command of his vocal resources, he gave a performance from the singing standpoint which has not been equalled on the Metropolitan stage for several years. His histrionic presentation of the role was entirely satisfactory, though with repetitions he will be able to go through it with a little more freedom. In the Schmiedelieder of the first act and the magnificent climax of the last, he did bet-

ter singing than has been heard at the Metropolitan from any German tenor in many a long moon. The rest of the cast, including Friedrich Schorr, Gustav Schuetzendorf, William Gustafson, Karin Branzell, Nanny Larsen-Todsen and Charlotte Ryan, was the same as that of Thursday's performance. Max Bloch replaced George Meader as Mimi. Mr. Bloch, who had not sung the role for a long time, would have been more effective if he had not unconsciously beat the time of the music with both arms all through his scenes. Bodanzky conducted. There was a great deal of enthusiasm, especially for Mr. Laubenthal, who was recalled repeatedly at the act ends.

Suzanne Keener Busy

Suzanne Keener, formerly of the Metropolitan Opera and now an exceedingly busy concert artist, has been filling a number of unusually successful dates recently. She sang three times in three days not long ago, at Bristol, Conn., Wesleyan University, Middletown, Conn., and Saunders Theater, Cambridge, Mass. In the near future she is booked for twenty additional appearances, including one at Symphony Hall, Boston, April 3, and Academy of Music, Philadelphia, May 23.

Dux to Sing in Lowell

Claire Dux is to give a recital in Lowell, Mass., on March 31.



MAUD LA CHARME,

a vivacious French lyric coloratura soprano, who will give an intimate recital at the Musical Art Club, Philadelphia, on March 25. Mme. La Charme recently returned from some successful appearances abroad. (Kubey-Rembrandt Studios photo.)

"THE AMERICAN NIGHTINGALE"

A Modern Romance

Sensational success is always interesting to the world, and more than one publisher of popular magazines and novels based upon the sudden rise of poverty to riches has capitalized that fact. This country, filled with its myriad instances of such rises to fame, holds few stories more fascinating than that of the achievements of Josephine Lucchese, the Texas girl who has climbed in four seasons to fame as a coloratura soprano of the first magnitude. Her story offers concrete encouragement to all native art and music students who hope to arrive at the portals of fame.

A little more than a score of years ago, a daughter was born to Sam Lucchese, a San Antonio manufacturer. He called her Josephine and left her alone to work out her own destiny. She went through the usual years of childhood much as any other youngster in the Texas city, save for the fact that the little Lucchese home frequently sounded with the piping voice of the child. Often Sam would stop and listen to the child humming strains from an old Neapolitan favorite, and then would dream of his own boyhood in a Sicilian city where the sun was always golden, and the nights filled with laughter and music. Yet he never thought he would live to see that day when their "Josie" would be billed in electric bulbs outside of some of the greatest



JOSEPHINE LUCCHESE.

opera houses in America. Josephine was sent to school, and of course she went to the one presided over by the good nuns of the convent. That started her on her career.

One afternoon, above the rest of the childish voices singing hymns at chapel, came the clear voice of little Josephine. A nun, who taught music at the convent, and who, in civilian life, might herself have become an artist of the finest type, sent for the child and had her sing again. Then it was that little Josephine sang her first solo, hymn at Benediction. Later a concert was held for some charitable enterprise, and among others who "filled in" before the real artist arrived was little Josephine. This was the next step on her road to success. Sitting at the rear of the hall was a woman who had heard, and helped train, some of the world's great voices. Today Josephine Lucchese gives most of the credit for her success to this same woman, Virginia Colombari D'Acugna.

Concerts followed, and within a year Fortune Gallo, the dynamic impresario of the San Carlo Grand Opera Company, came through Texas on his annual tour of the country. He heard Josephine sing, and although her voice then was not fully developed, he immediately signed a contract with her. Then she came to New York with the organization, and stood on the threshold of fame.

Came a night, when, in fear and trembling, Josephine Lucchese stood in the wings of the great Manhattan Opera House in New York, waiting for her cue to go on and sing the role of Gilda in *Rigoletto*. Out from the musical authorities of the city were wondering who "Josephine Lucchese" might be, and passed her name by with a nod and a sniff—it would simply be another of those understudies, they thought.

It was more than a coincidence that her first appearance hung on, and was made successful, by the rendition of the lovely *Caro nome*. It was the selection she had attempted on the night of the San Antonio concert years before. When she heard the strains of the aria begin she felt at home, despite the vast audience. She started her song, and when she finished it, leaned weakly against a nearby table on the stage. There was a hush and tears started from the girlish eyes—she had failed!—she thought, caused her to turn white.

The vast opera audience rose spontaneously, realizing it had heard the debut of one of the brightest of operatic stars. The galleries, packed with Neapolitan and other music lovers from the Ghetto, broke into their "Bravos" and cheered her to the echo. She looked wildly from the prompter to the maestro, who was waving his baton for a repetition of the number. Then she began her encore and knew she had arrived.

Since that night Josephine Lucchese has sung hundreds

of performances, and has toured the United States four times. She has appeared not only with the San Carlo Grand Opera Company, but also with the Ravinia Opera Company and Cincinnati Opera Company and, during 1923-24, made no less than eighty-three concert appearances throughout North America in about six months. The "American Nightingale," as Josephine Lucchese is often referred to by the critics and the public, will not be through with her musical activities until May, and it is calculated that, at that time, she will close her 1924-25 season with no less than one hundred appearances.

"Hard work, lots of it, strict attention to practice, all helped to start me along the road which now looks very lovely, indeed," Mme. Lucchese says. "I love to sing, so it cannot be called work."

Proschowsky Studio Items

On January 28, Juliet Griffith, soprano, sang at the second Whitehall Night of the season at Palm Beach, under the auspices of The Society of Arts. "Miss Griffith scored a personal triumph; the sustained applause that greeted her spelled more than a burst of applause usually does for she had received the favorable commendation of the elite of the artistic and cultural world," said the Palm Beach Daily News.

Bessye Rosenthal, coloratura, who is one of Mr. Proschowsky's oldest pupils from Chicago, has been in town recently working with him. Mrs. Rosenthal is at present teaching in the Philharmonic Conservatory in Chicago and has just put a pupil before the Chicago musical public in recital. Mrs. Rosenthal on arriving, was requested immediately to sing over the radio from Station WEAF.

Paul McMains, tenor, formerly of the MacPhail School of Minneapolis, a pupil there of Hazel Dieseth, who has been working with Mr. Proschowsky for the past eight months, has just gone to Chicago with the Shubert's second company of *The Student Prince*. Ruth Hartzell, soprano, has joined the company preparing the new *Waghalter* operetta, *Mandragola*. Mary Burns, soprano, is understudying the part of Herminie in the Shubert operetta, *The Love Song*.

Edward Johnstone, tenor, recently completed a week of singing in a Newark, N. J., motion picture theater and is now rehearsing for a Broadway production. At one of the recent Brunswick Music Memory Radio Contests, Virginia Rea, coloratura, and Elizabeth Lennox, contralto, participated in the program. During the weeks of February 16 and 23, William James Work, baritone, was the soloist and musical director for a series of special services held at the Bedford Park Presbyterian Church.

Caroline Andrews, coloratura, who is a permanent member of Roxy's Gang at the Capitol Theater, recently sang the duet from *Pagliacci* with baritone, and on another occasion the duet from *Rigoletto*. *Piange, Fanciulla*; Miss Andrews is singing most successfully and receiving very favorable comments from the New York press. On February 26, Eleanor Starkey, soprano, sang at an affair of the Eastern Star in Rahway, N. J.; Miss Starkey sang over the radio on March 6 from Station WEAF, from which station she also sang the latter part of January.

Agnes Brennan Gives Radio Recital

Among the artists whom WEAF has presented in radio recitals recently is Agnes Brennan, New York pianist, teacher and coach, who played on March 7. Her program consisted of Debussy's *The Girl With Flaxen Hair*, two Rachmaninoff numbers and a group of Chopin—three preludes, a nocturne and the B flat minor scherzo. Miss Brennan's playing, which embraces technical efficiency, good tone, musically style and artistic interpretations, recorded very well, and a number of telegrams expressing congratulations and enjoyment came into the studio, and

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many letters were received later from radio fans in various parts of the country whom Miss Brennan's recital had delighted.

Concert at New York Conservatory

On February 27 at the New York Piano Conservatory and School of Affiliated Arts, Bernice Frost, pianist, and Leila Courtright, mezzo soprano, appeared in recital. In numbers by Chopin, Liszt, Griffies, Debussy and Westlake, Miss Frost displayed a fluent technic, excellent style and interpretative ability. Miss Courtright possesses a well trained voice, which she uses in a musically manner. Miss Frost was accompanist for Walter Greene, baritone, at his concert given for the Tuesday Musical Club in Pittsburgh, February 17.

Yost Plays Ultra-Modern Music

The second program of ultra-modern music given in the music room at the home of Mrs. Taylor Alderdice, Pittsburgh, Pa., was presented on Sunday afternoon, March 8, by Gaylord Yost, violinist, and T. Carl Whitmer, pianist. The works played were Germaine Tailleferre's sonata for violin and piano, Erich Korngold's scherzo from sonata, op. 6, and Darius Milhaud's first sonata for violin and piano.

Yocom Changed to Original Spelling

Bertha Yocom, director of the piano department at All Saints' School, Sioux Falls, S. Dak., has had her name placed in the new catalogue of All Saints School in the original spelling, Joachim, the manner in which it was spelled at the time the Joachims came to America in 1644.

Marjorie Meyer Sings Beloved

Marjorie Meyer programmed the *Vila-Silberta* song, *Beloved*, at her recent concert in Passaic, N. J.



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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending March 12. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(The Arthur P. Schmidt Co., Boston)

The Silly Isles, operetta, by E. S. Hosmer.
The Gates of Twilight, sacred choral, by R. Huntington Terry.
Cuckoo, Why So Soon Away? chorus, by C. Lloyd Stafford.
I Know a Grove, chorus, by C. Lloyd Stafford.
Seed Time, chorus, by Walter Howe Jones.
An April Bird, chorus, by Walter Howe Jones.
In a Fairy Boat, chorus, by Cuthbert Harris.
Dawn, chorus, by Cuthbert Harris.
Psalm of Praise, chorus, by Rossetter G. Cole.
Patter, Patter, In and Out, chorus, by Rossetter G. Cole.
Little Flower Pieces, The Daffodil and The Daisy (published separately) for piano, by R. J. Pitcher.
Miniature Burlesques, Parade of the Clowns and The Toy Doll (published separately), for piano, by Ernest Harry Adams.
Moonflower and On Dancing Waters (published separately), for piano, by Charles Huerter.
Awake! Awake My Love, song, by Robert Huntington Terry.
Eternity and Mah Dixie Land, songs (published separately), by John W. Metcalf.
Preparatory Studies for piano, by Cuthbert Harris.
The Leisure Hour, for violin and piano, Schmidt's Educational Series.
Schmidt's Collection of Short Preludes and Postludes for Organ (Educational Series No. 316).

(Carl Fischer, Inc., New York)

The Lord Is Nigh Unto Them, chorus, by Stanley T. Reiff.
Come, Heart, and Tell; Praise God, Ye Peoples, Praise the Lord, a capella, edited by C. F. Pfatteicher.

(Oliver Ditson Co., Boston)

Ten Recital Pieces for the piano.
Ten Negro Spirituals in Song Form.
Fun and Phrasing at the Piano, by Dorothy Gaynor Blake.

(Schroeder & Gunther, Inc., New York)

Mother Goose Melodies, by Hugh Hodgson.

(B. Schott's Sohne, Mainz)

Serenade, for violin, viola and cello, op. 6 (miniature score), by Walter Schulthess.
Concertino, for violin and orchestra, op. 7; Three Caprices, Nos. IX, XIV, and XIX (Paganini), for violin and piano; Sonata for violin and piano, op. 8; Sonata, for violin and piano, op. 11 (all published separately), by Walter Schulthess.

(Jack Mills Inc., New York)

Just a Dream of a Waltz With You, Returning, Give Me the Right to Call You Dearest, songs (published separately), by Frank H. Grey.

(J. Fischer & Bro., New York)

A Hint, song, by Frank H. Grey.

(Maurice Sonari, Paris; Fine Arts Importing Corp., New York)

Sonata for violin and piano by Wm. J. McCoy.

(Paul A. Schmitt, Minneapolis)

Teaching Material suggested by Carolyn Bowen in the Normal course at the MacPhail School of Music (Booklet).

(G. Ricordi & Co., New York)

The Radiant Morn, sacred song, with organ obligato—The Sun God, Summer Rain, The Flutes of Arcady, (published separately), by William G. James.
Australian Bush Songs, by William G. James.

(J. & W. Chester, Ltd., London)
Moonland, chorus, by Erkki Melartin.
Fly, Breath of the Wandering Wind, song, by Francesco Ricciati.
Black Eyes, song, by Francesco Ricciati.
From Dewy Dreams, song, by Eugene Bonner.

Books

(Gamble Hinged Music Co., Chicago)

Mind Over Muscle, by Lillian Jeffreys Petri.—The author of this book is the head of the piano and theory departments of the School of Music of the Oregon Agricultural College, Corvallis, Ore. As sub-title the book is named A Technical Economy for Pianists, and the authoress evidently thinks that her portrait, which is on the front page, will aid students to learn the piano. It is a very neatly bound book of 140 pages, and is designed in a peculiar manner with a column of brief admonitions down the left side of each page. Opening a page at random, for instance, one reads in this column of large capitals: "Relaxed condition necessary to stretching"—"re-adjust"—"be careful"—"avoid strain"—etc. The book is evidently the work of a person who is absolutely cer-

with verified signatures of those sending the messages," says the sub-title of this volume of 259 pages, the author being the president and founder of the National Opera Club of America, past president of the New York Woman's Press Club, chairman of music of the New York State Federation, and also chairman of music of the New York City Federation of Women's Clubs. The dedication is "to the memory of my beloved mother, whose influence through precept and practice has made it possible for me to become the trained instrument by which is given to the world this Greater Revelation."

The foregoing quotations give a definite key to the contents of this Spiritualistic book, in which Mme. von Klenner, known as a woman of extreme good sense, allied with artistic instincts and intellectual development, puts her name to things connected with the dead. Beginning with separation through death from her idolized mother and her husband, she continues (in separate chapters) with Testimony of the Painters, Authors, Musicians, Actors, Preachers and Poets, the Orient, Ancestral Testimony, of Individuals, of The Guide, and closes with Whatever Is Best. The "Little One" is the medium of these written spirit communications, and since this brief review is for musical readers, one must mention the names of those giving their "testimonies." They are: Patti, De Padilla, Garcia, Gounod, Luca Botta, Edouard De Reszke, Gerville-Reache, Elvas, Carreño, Materna, Paganini, Popper, Humperdinck, Wagner, Sullivan, Sonnag, Cappianni, Schumann, and the well known Americans, Putnam, Griswold, Oscar Hammerstein, Ethelbert Nevin, Horatio Parker, Reginald De Koven, David Bispham, Maud Powell, Evan Williams, Willis Bacheller, George Belder, and Clifford Wiley. As a sample "testimony," Maud Powell's reads: "I am yet too weak, but I have caught your musical vibration; pray for me."

Chapter XI has as captions Glimpses of Light—Opened Eyes, Willing Helpers, Purification, Reincarnation, Soul Mates, Prayers for the Dead, Entities, Skepticism, Faith, Obedience, Predestination, Eternal Trinity, and Love.

Music

EASTER MUSIC

(Oliver Ditson Co., Boston)

The Walk to Emmaus, by George B. Nevin.—This is an Easter anthem, with soprano or tenor, baritone and bass solos. Without presenting great difficulty to the choir, it is a highly effective work. It terminates with the familiar hymn, Abide With Me.

At the Sepulchre, by George B. Nevin.—This is an Easter anthem for men's voices. It is a very effective work and includes a number of beautiful melodies.

(Carl Fischer, New York)

Love Is Life, by Huston Ray.—This is a very short anthem, arranged from this composer's popular song.

Twelve Short Responses, by John Pattison.—These responses are arranged from works of the classic composers, from Palestrina to Wagner inclusive.

On Wings of Living Light, by Stanley T. Reiff. This is a mixed chorus with a good strong rhythm and a well developed climax. The center section consists of a unison passage, which is very effective. The anthem is easy and will be appreciated.

(Lorenz Publishing Co., Dayton, Ohio)

I Need Thee, Savior, by R. Deane Shure.—A solo for medium voice in a popular idiom and very easy both for voice and accompaniment.

Gracious Spirit, Dwell With Me, by Henry Wildermer.—This is a duet for soprano and alto; both parts are easy and the music is effective.

More Love to Thee, by R. M. Stults.—A two-page popular song, with sacred words.

My Opportunity, by Harry Vibbard.—This also is a very easy and popular sacred song.

(Oliver Ditson Co., Boston)

Easter Prologue and Processional, by Arthur F. M. Custance.—This anthem includes soprano and tenor solos. The music is easy, has a fine rhythm, and is effective.

Gethsemane, by Charles Fonteyn Manney.—A song of

MARIE RAPPOLD

JACQUES THIBAUD

W. J. HENDERSON
Dean of New York Critics
N. Y. Sun, Dec. 8th, 1924
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fine devotional character, very well written for the voice and finely developed.

Easter Bells, by John Hyatt Brewer.—Mr. Brewer has written for this an attractive tune with an accompaniment that suggests bell effects in places. It develops a fine climax at the end.

Miscellaneous

(Harms, Inc., New York)

Chinese Flower, by Robert Hood Bowers.—Here is a song of the popular-classical type. The words are by Francis De Witt and are translated from the Chinese Su Tung Po, who lived in the eleventh century. It is a love song, and from the words one perceives that love was about the same in the eleventh century as it is today. The only quarrel that the critic has with this song is, that it is too short. Such lovely music as this might well be continued or developed into an extended piece. However, this is after all a small matter, for one may repeat the music as often as one likes—and we may be sure that it will be repeated until it becomes familiar to every music lover and devotee of the dance. It is a tune that will lend itself excellently to modern orchestra arrangement and in fact almost demands the fine color of saxophones and muted trumpets. The character of the music is very Oriental, with a delicate tinge of pathos which is altogether charming. This song is remarkable for its simplicity as it is for its beauty, and the harmonization and arrangement is masterly. It should be a best-seller.

(T. W. Allen, New York)

When the Petals Fall, song, by Thornton W. Allen.—A new song by the composer who wrote the Washington and Lee Swing, which is being played and sung all over the country today. A simple, straightforward song of sentiment in waltz time with a most attractive refrain. Very effective as a ballad, and also destined, it seems, to be another dance success.

(G. Schirmer, Inc., New York)

Twelve Violin Etudes, for the study of the Positions, by Eduard Herrmann.—These studies are not only intended for practice in playing the various positions on the violin, but each one also has another object related either to bowing or fingering, or both. They are very excellent and to be highly commended for middle grade or advanced violin students.

Begin With Pieces, by Wallingford Riegger.—An elementary method for individual or class instruction of beginners on the violin. These pieces start with the very easiest open-string studies and gradually advance to moderately difficult first position studies. The pieces are all popular folk songs or harmonizations of the scales, and they are provided with well made piano accompaniments.

Forty Miniatures in Etude Form, by George A. Leighton.—Little preludes of half a page or a page in length, in various keys and designs, so as to afford opportunity for the study of all sorts of various technical problems that are to be found in piano music. The music is attractive and many of these little things are preludes of great beauty.

Moments Musicaux, by Eduard Poldini.—A set of twenty-five pieces in the nature of little piano studies, some of them very easy and others quite difficult.

Musings of a Piano, by Leo Ornstein.—These little pieces have picturesque names.—The Professor Walks By, The Piano Thinks Out Loud, The Music Lesson and the Complaining Child, I Wish I Knew. There is no modern writer who is doing more for the popularization of modernistic idioms than Ornstein. He combines brilliant talent with a lot of common sense, and however futuristic his music may be it always sounds sincere and genuine and is intended to express some definite emotion. Whether or not one would call it beautiful is entirely a matter first of taste and then of age. Old people are likely to be shocked and horrified by what they would certainly call the outrageous experiments of Ornstein and other modernists, whereas young people find the idiom quite natural whenever it is presented to them in a palatable manner. These little musings of a piano are Ornstein miniatures.

Cadenza to Beethoven's Third Concerto, by Mischa Levitzki.—Coming from an artist as great as Mischa Levitzki, this cadenza is naturally a work of fine art, and concert pianists will find it a useful addition to Beethoven literature. It is an extended work of thirteen printed pages.

Two Concert Studies, for piano, by N. Louise Wright.—The first of these is in C major and is a study in two-hand arpeggios. The other is in D major and is a study in rapidly moving broken chords. They are rather short to be called concert studies. The music is melodic and effective.

(J. Fischer & Bro., New York)

SUPPLICATION, by Herbert Stavely Sammon.—An anthem, the introductory opening eight bars being for eight mixed voices, also arranged for four mixed voices; a work in slow time, full of devotional expression, varied harmonies of much interest, not difficult, and dedicated to Mrs. Bruce S. Keton and her choir of the First M. E. Church, Asbury Park, N. J.

(John Church Co., Cincinnati)

Haunt of the Witches, by Cora Cassard Toogood.—This song is commonplace enough to be tremendously popular. It opens with an accompaniment resembling that of Gounod's Serenade and has a tune that would be appreciated on Broadway. It is very simple and more or less picturesque and should be a popular "best seller."

Vere Cory Busy

Vere Cory, New York accompanist-pianist, who is spending the winter in Chicago, has been playing for numerous singers of late, besides teaching on Tuesdays and Fridays.

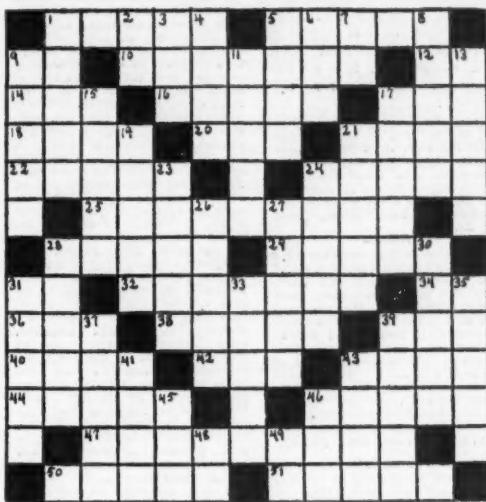
MUSICAL COURIER

A MUSICAL CROSSWORD PUZZLE

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The music editor of the Boston Post, Warren Storey Smith, has at last fallen for the craze that has swept through the country, but not content with solving the mysteries of the crossword puzzles, he has evolved a puzzle which is decidedly unique.

It is a real, genuine musical puzzle "in fifths," as he quaintly expresses it. Here is the puzzle, and next week the answer will be given.



HORIZONTAL
1—Commonest musical instrument.
5—A dance in 34 time (French).
9—Fourth note of scale.
10—What every musician hopes for.
12—Initials of the composer of "Papillons" and "Carnaval."
14—First word of title of Richard Strauss' first important symphonic work.
16—Massenet's most popular opera.
17—English equivalent for title of Johann Strauss' most famous operetta.

18—Hawaiian instruments (abbreviated).
20—What we do in the concert hall.
21—Marriage broker in "Madame Butterfly."
22—Heroine of "The Flying Dutchman."
24—Famous reformer of musical notation (his name).
25—Composer of "Francesca da Rimini," living Italian (possessive form).
28—Popular opera by Flotow (Italian form).
29—French for waves, an essential of every Barcarolle.

31—Seventh note of the scale.
32—Roman musician, collector of one of finest musical libraries ever known.
34—Manuscript (abbreviation).
36—Abbreviation for the art here discussed.
38—A leading dramatic soprano of the Chicago Opera Company.
39—First name of blind Negro pianist, famous some 50 years ago.
40—Italian word for harp.
42—A tribe of the aboriginal race that is one of the sources of American music.
43—Best known work of the composer of "The Dutch Girl."
44—Hero of "Les Huguenots."
46—A great composer, the father-in-law of Wagner.
47—Name of entr'acte in "Hansel and Gretel."
50—Used on the hair—perhaps by Melisande.
51—The conductor's badge of authority.

VERTICAL
1—German for kettle-drum.
2—German for A-flat.
3—One who tries to make a musical puzzle.
4—Noted German choral conductor.
5—First name of Pogner in "Die Meistersinger."
6—What almost every artist considers almost any critic to be.
7—Initials of conductor of the Philadelphia Symphony Orchestra.
8—Make of celebrated French piano.
9—Gounod's masterpiece (an opera).

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OPINIONS OF THE PRESS

Albert Berne

The recent song recital given by Albert Berne, member of the artist-faculty of the Cincinnati Conservatory of Music, won the unanimous approval of his audience. Carl B. Adams, critic of the Cincinnati Enquirer, voiced the sentiment of all who heard this artistic singer when he said:

The singing of lyrics is an art which, though seemingly simple, calls for vocal and emotional

qualities that are possessed by but too few of our modern singers. Of these few who have excelled in this art, which probably is as old as man himself, one of the most distinguished is Albert Berne, who last night was heard in a song recital at the Conservatory of Music.

Albert Berne has developed to

a marvelous degree the vocal gifts with which he is naturally endowed. His voice is not as rich nor as mellow as could be desired in a baritone, but it is wonderfully flexible and as responsive to the most subtle emotional shadings as a delicately attuned instrument. It seems at all times to be under perfect control both

Margaret Sittig, following her European triumphs last summer, returned to America, where she has appeared in recitals both in New York and Boston. A few of the press comments are appended:

Margaret Sittig established herself in the favor of the audience from the start by a fluent mechanism and a fresh and vivid imagination. The frank young artist displayed a tone at once firm and sweet and a fine sense of contrast.—New York Times, January 22.

Margaret Sittig disclosed very admirable qualities as a recitalist. Her bowing was firm and vigorous, and when desirable, energetic and forceful. Her tone was full and sonorous, and thorough musicianship and sound intelligence were evident throughout the program. The somber themes of Burleigh's concerto were painted most convincingly in rich, deep tonal colors. A musician of considerable depth and power who deserves to be heard again soon.—New York Sun, January 22.

She is a forceful player of sure technique and intonation. The audience won four extra numbers from the regular program was finished.—New York Evening World.

Miss Sittig gives violin recital of convincing quality. She displayed well developed technical skill and a tone of quality notably above the average, of ample size and breadth. She played vigorously, but was able to retain the smoothness and volume of her tone in energetically bowed passages—an ability not widespread.—New York Herald Tribune, January 22.

Margaret Sittig is a capable and cultivated musician with speedy and flexible fingers and supple wrists. Her tone is full and warm and her intonation accurate.—New York American, January 22.

Miss Sittig's breadth of style was strikingly brought to bear in her playing of Vitali's chaconne, which she played with a complete scope of phrasing and a masterful handling of its many intricacies. Her tone was of glowing warmth, vibrant and thrilling, and her interpretation was fired with life and imagination.—Brooklyn Standard Union, January 22.

Margaret Sittig gave her first Boston recital in Jordan Hall to an audience that really warmed to her skill and her genuinely musical personality as too few audiences in that place find occasion to do. Miss Sittig has a first rate technical equipment, and in addition the much rarer and infinitely more precious gift of music. She should find audiences and admirers wherever she goes. It is a rare pleasure to listen to so fine a violinist and so genuine a musician.—Boston Globe, February 20.

Margaret Sittig shows herself to be a musician of much talent. She played with true romantic ardor and produced singularly beautiful tone, strong, sweet and rich. She maintained a quite unusual purity of intonation, and displayed fine musicianship, emotional warmth, and rare poetical feeling. Much more might be said of Miss Sittig, a violinist of rare talent and ability whom it would be a pleasure to hear again, and that soon.—Boston Herald, February 20.

Margaret Sittig is a well equipped violinist, who draws from her instrument a tone of splendid quality, capable of vigor without roughness.—Boston Post, February 20.

Margaret Sittig possesses in high degree many fine qualities. Her tone is large, broad, pure, her bowing firm, free, capable of remarkable subtlety, her harmonies of singular clarity. Technic, facility, both of bow and of left hand, are abundantly present.—Boston Evening Transcript, February 20.

One of the interesting personalities was that of Louise Hunter. She is a young woman, slight of figure, blonde and good-looking. Miss Hunter put plenty of spirit into the enactment of her role of Musetta, and she sang the famous aria of the second act so well that she, too, had the reward of enthusiastic applause. She has a voice that is particularly well suited to the role.—Record.

Louise Hunter was the best Musetta the Metropolitan has presented here in a long time. She has a voice of exceptional register, evenness and flexibility; is charming in stage appearance, and has a naturally natural actress, as there was a sharp differentiation between the saucy coquettishness and the pathos of the role as illustrated in the sec-

MUSICAL COURIER

ond, third and last acts. She won success with the so-called waltz in the second act, second only to that of Mme. Mueller in the first.—Evening Ledger.

The Musetta of Louise Hunter has the charm of slender girlishness and ingenuous manner essential to the character. The young soprano, who is an American, acted with much spirit. While her voice is light, it is of pleasing quality, flexible and capable of brilliant effect, as was shown in rendering of the Waltz that had a good deal of spontaneity and sparkle.—Evening Bulletin.

Gitta Gradova

It may be gleaned from the following press reprints that Gitta Gradova captivated Michigan City, Ind., when she gave a concert there on October 26:

Gitta Gradova came to our city last evening as a great revelation. Hardly nineteen years of age, the young Russian pianist seems already to have fathomed all the secrets of her art, and for the first time the piano was revealed to us as a medium for the expression of the highest ideals of life. All through her program Miss Gradova made her audience identify itself with the great spiritual message she was bringing, and held all present spellbound.

The Italian concerto of Bach was the opening number. Miss Gradova convinced us that Bach is not the dry mathematician that we always thought he was, but that the great depths of spiritual life move vibrantly through his works. Technicalities of the concerto were assisted by Jose Echaniz, a remarkably fine pianist, who played the accompaniments with great taste and contributed several solo numbers admirably.

Margaret Northrup, soprano, is rapidly making a name for herself in concert and oratorio, is proven by the excellent press notices which follow her appearances. Miss Northrup's most recent tour included an appearance with the Cleveland Orchestra in Toronto, where Mendelssohn's St. Paul was given by the Oratorio Society in Massey Hall. The critics were unanimous in praise of her. The Evening Star states:

Margaret Northrup has a lovely soprano voice of golden quality with which she created many lovely episodes in about eight solos, which she did very beautifully. Had she been given two or three arias she would have had a much better chance for a voice so beautiful in quality, so distinctive in charm, so effectively used in narrative and with excellent enunciation.

The Telegram says:

Of the soloists, by far the best was Margaret Northrup. Her arias were models of beautiful rendering, and her recitative work was just as satisfying. There are some of her arias in the repertoire that will linger in the memory for days to come: "For Behold He Prayeth is one, and He was Baptized is another, to mention only two of a dozen.

The Globe thinks that:

Margaret Northrup, soprano, has a clear, sweet, even voice, which approaches the instrumental in its purity of tone.

Louise Hunter

When Louise Hunter sang Musetta with the Metropolitan Opera in Philadelphia, the critics were most enthusiastic. Some of the comments follow:

Louise Hunter showed quite the right spirit in her playing and singing of the character of the flirtatious Musetta.—Inquirer.

One of the interesting personalities was that of Louise Hunter. She is a young woman, slight of figure, blonde and good-looking. Miss Hunter put plenty of spirit into the enactment of her role of Musetta, and she sang the famous aria of the second act so well that she, too, had the reward of enthusiastic applause. She has a voice that is particularly well suited to the role.—Record.

Louise Hunter was the best Musetta the Metropolitan has presented here in a long time. She has a voice of exceptional register, evenness and flexibility; is charming in stage appearance, and has a naturally natural actress, as there was a sharp differentiation between the saucy coquettishness and the pathos of the role as illustrated in the sec-

she is truly a great artist. Her technic was strong and full of grace. Possibly the only criticism of the artist was her coldness toward her audience. She hardly smiled throughout the entire concert. Her technic is so perfect that difficulties do not seem to exist for her and she is equally at home in lyrical, and epic expressions of music. Her interpretation is extremely individual and significant. The Bach Italian concerto was played with a technical mastery that was astounding. Musically it was a message of spiritual beauty, as usual bringing to the feet of this wonderful master, Bach, the audiences that listen to his compositions well played.

With extraordinary ease she played the rhapsody in G minor by Brahms, and the Cradle Song by Palmgren lulled the audience in a reverie of charm. The Hopak by Moussorgsky was most effective in its peasant like rhythm and captivated the audience by its spontaneity. Scriabin, heard for the first time in concert in Michigan City, interested and fascinated the audience in Miss Gradova's interpretations, who is considered one of the most well known exponents of this artist.

The third part of her program was given over entirely to Chopin including: étude in C sharp minor, Valse Brillante in A flat major, étude in F minor, Grand Polonoise in F sharp minor, op. 44. This part of the program was greeted by the audience generally as the best part of the program.

The Civic Music Association should be congratulated on affording Michigan City the opportunity in hearing Miss Gradova, who has, as the New York American said, "asserted her right unequivocally to be ranked with the best pianists."—Michigan City News.

Mary Craig

An important member of the Opera Players, Inc., is the young soprano, Mary Craig. Under the direction of the general manager, Enrica Clay Dillon, Miss Craig will be heard in opera with this organization the coming season. She is a vocal student of Adelaide Gescheidt. The following criticisms appeared after her recent recital at Macon:

Laude concert of Mary Craig. . . . Reviewers praise singer's personality as well as talent.—Macon News.

Return of Mary West-Craig to Wesleyan is triumph for singer. . . . Songs sung with ease and beauty. . . . Her voice is a lyric coloratura and has a range of three octaves.—Macon Telegraph.

Wesleyan girl makes hit in concert. . . . Program opened with Italian group. . . . The singing of it revealed as one of her best and most effective vocal efforts the use of pianissimos or mezzo-voice in the upper notes. . . . A brilliant recital.—Watch Tower.

Frederic Baer

Frederic Baer's singing of solos in The Messiah recently won him many encomiums, none better deserved than the following:

Frederic Baer sang with an opulence of tone, a feeling for the moods and the musical contours, and vitalizing style that roused and impressed his hearers, who clapped for encore. Later in the concert he sang three extra lyrics that captivated the audience.—Newark Evening News.

Frederic Baer, singing most dramatic selections of the oratorio, gave a very capable rendition in his difficult parts. His interpretation was particularly pronounced and brought the massive composition to a great climax when he sang Why Do the Nations? It was after this solo that the audience showed its heartiest approval.—Brooklyn Daily Times.

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MIAMI ENTHUSES OVER NEW YORK SYMPHONY

Heifetz Charms in Concert—Denishawn Dancers Enjoyed— Local Happenings

Miami, Fla., February 17.—Musical Miami greeted the New York Symphony Orchestra with a capacity audience when it appeared at the White Temple, February 5, as the third number of the Philpitt Artists' Course. Walter Damrosch conducting, held the vast audience from opening to close and the applause was so insistent that the conductor and orchestra were compelled to rise several times during the concert. The excellent playing of this symphonic orchestra was thoroughly appreciated in Miami.

HEIFETZ

Another artist who always charms Miami audiences is Jascha Heifetz, who was presented under Philpitt management on February 10.

DENISHAWN DANCERS

Through the efforts of the Y. W. C. A., the Denishawn Dancers appeared at the Fairfax Theater, February 5, giving an entertainment of grace and beauty.

NOTES

A successful concert was presented by the Miami Music Club Chorus recently, which was largely attended and greatly enjoyed. Adelaide Sterling Clark is the director of this splendid woman's chorus and Eleanor Clark is the accompanist. Assisting artists were Mrs. Van Derloch, soprano; Joseph Curto, violinist, and Frances Tarboux, pianist. A feature number was a cantata, *Vision of Music*, in which Mrs. Russell Putnam sang solo parts.

A program of secular music, including many well known numbers from grand opera, was given at the White Temple by the choir of sixty, under direction of Charles F. Cushman. The choir was assisted by Rachel Jane Hamilton, soloist with Pryor's Band, and Eda Keary Liddle, violinist. Dorothy Stearns Mayer, soprano; Joseph E. Rose, baritone, and Allan Carr, tenor, were the soloists and Gertrude Talbot Baker, organist, and Georgia Farnam Snow, pianist, accompanied.

The Miami Music Club presented an Irish program at its last meeting. Mrs. Robert Morris Seymour was in charge and displayed perfect knowledge of her subject.

Richard Keys Biggs, organist, offered a recital of merit at the dedicatory exercises of the recently completed Gesu Church.

The Student Music Club featured the musical forms of prelude, berceuse and serenade at its meeting last week. A descriptive paper was read by Hazel Mims, followed by a musical program.

The Miami Conservatory gave a pupils' recital recently which was of a high standard and reflected credit on the faculty. Some of the performers were Alicia Hardtner, Francis Shelton and Ruth Frisbie, pupils of Mana-Zucca.

John J. Hattstaedt, of Chicago, president of the American Conservatory of Music, is at the Henrietta Towers for a vacation of several weeks.

Annabel Stephens, of New York, has closed her studio for a season and is a guest at the Security Hotel.

Paula Gartin Funk, Chicago composer, is wintering in Miami.

Charles Little, blind violinist, gave a recital at the Pan-coast Hotel. Mrs. Little accompanied.

Isabel Bissatt, whose contralto voice is so much admired in Miami, gave a recital recently at the Plaza Hotel. Frances Tarboux accompanied.

Corinne Welsh Dumont, contralto of New York City, will sing at the Miami Beach Community Church this year, as she has each year since the church was established. Mrs. Dumont is a winter visitor.

John Blumenthal, of New York, is here arranging plans for bringing grand opera to Miami in the near future.

S. LE R. S.

Cowell Guest at Clarence Adler Club

Henry Cowell, ultra-modern American composer, was guest of honor at the meeting of the Clarence Adler Club on February 21. This organization is composed of the pupils of Mr. Adler and they gather at his large studio, 137 West 86th Street, New York, once a month to perform a program of piano music and to do honor to some distinguished musician. The program of this occasion was given by Pauline Ruvinsky, Blanche Salomon, Minnie Huber and Katherine Groschke.

Mr. Cowell gave an enlightening lecture on modernism in music. He analyzed both ancient and modern harmonies and traced the historic development of music from the ancient Chinese to the writers of the last hour. He also spoke of overtones and acoustics and demonstrated certain effects which are possible to be evoked from the piano, but which have hitherto been unexplored. Mr. Cowell played many of his compositions, and explained the music before playing it. Isaac Sear, cellist, played a movement from Henry Cowell's ensemble with thunder-stick, which is an instrument used by the Aztec Indians in performing their ceremonies. The composition was heard for the first time at the International Guild of Composers concert at Aeolian Hall recently. There was an open forum and Mr. Cowell answered with authority the many questions put to him.

As an additional surprise to the delighted audience, Josef and Clarence Adler played Bach's concerto in C minor for two pianos.

Mount Pupils Play Fine Accompaniments

Florence E. Anson furnished the accompaniments at the concert given recently by the Lansdale Choral Society at the Lansdale Theater, Lansdale, Pa. She also was at the piano for the soloists, and was commended for the musicianship displayed by her. Catherine Richardson also won praise for her accompaniments at the recital given in Philadelphia, February 18, by pupils of Giuseppe Boghetti. Both Miss Anson and Miss Richardson are pupils of Mary Miller Mount, the well known pianist and concert accompanist.

Helen Riddell for Chickering Series

Helen Riddell, soprano, has been engaged to give a joint recital with Maurice Dumesnil, pianist, for the Chickering Artists radio series, over WOR, March 25. On March 31 Miss Riddell will give a recital at Port Jervis, N. Y. This fine young artist will fill many dates

MUSICAL COURIER

this spring. Recent New York appearances include a recital at Washington Irving High School and De Witt Clinton High School and an engagement for one of Dr. Clarence Dickinson's historical lecture-recitals at Union Theological Seminary. On May 7 she will share a program with Allen McQuhae, tenor, at Syracuse University.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

ROLAND HAYES, TENOR, WITH BOSTON SYMPHONY, JANUARY 29

Post By far the greater part of the *Herald* sonnet was sung with the purest tone and with thorough command of the long melodic lines.

Times He sang his first number [Liszt's Petrouchka's 104th Sonnet] as disappointingly as we have heard him sing anything.

Mail Some of his high notes sent a shiver through sensitive nerves, and he was not always on the pitch.

MAX ROSEN, VIOLINIST, FEBRUARY 3

Post His bowing was exceptionally smooth and finished.

Mail His bowing suffered from disturbing mannerisms.

MARIA CARRERAS, PIANIST, FEBRUARY 5

Times The luminous point of the *Appassionata*. If the pianist had played nothing else she would still have earned the gratitude of those present, for she gave a distinguished performance.

Journal There was occasional lack of unanimity.

Post In the more impassioned movements there was evidence of more enthusiasm than team work.

THE LONDON STRING QUARTET, FEBRUARY 7

Times Their performance was so perfect in attack and smoothness that one could it difficult to be convinced that four musicians were playing. Their ability to synchronize made it seem like a single performer.

JOHN CHARLES THOMAS, BARITONE, FEBRUARY 8

Journal The baritone followed its [Euridice] noble line with a full, rich tone, amply spaced and smooth as satin. It was a glorious piece of singing. We believe this to have been rather the best thing Mr. Thomas did throughout the afternoon.

Mail In the Invocation from Peri's *Euridice*, Mr. Thomas' tones were breathy and wooden.

Nash in Home Town

Frances Nash, who by her work this season has commanded new attention as an artist of the first rank, went to Omaha recently to play with the Omaha Symphony Orchestra on March 11 as the final concert of this orchestra's first season. Omaha is Miss Nash's home city. It was here she made her debut as a pianist when she returned from study in Europe, playing then with the Minneapolis Symphony Orchestra. This was her eighth appearance there and the house was entirely sold out. The concert was under the auspices of the Women's Division of the Omaha Chamber of Commerce, of which Grace Rowland is president, and which is fostering the Symphony Orchestra, just completing its first successful season.

Edwin Hughes Dates

Edwin Hughes, well-known American pianist, appeared at a concert devoted to the works of American composers at the Hotel Ambassador in New York on Washington's Birthday and has been engaged for a similar appearance in Washington, D. C., on March 23. His second New York recital of the season will take place on March 22. A recent appearance of Mr. and Mrs. Hughes in a two-piano recital at the MacDowell Club in New York was such an instantaneous and outstanding success that they have been booked for an Aeolian Hall appearance next season.

A Record for Cortot

Alfred Cortot has eight orchestral appearances between March 20 and March 29—probably a record. On March 20 and 21, he plays with the Philadelphia Orchestra, in Philadelphia; March 22, with the Philharmonic Orchestra in New York; March 24, with the Philadelphia Orchestra in New York; March 26 and March 28, with the Cleveland Orchestra, and on March 29 he plays with the Philharmonic Orchestra in Brooklyn. Mr. Cortot is not idle between orchestral engagements, for on March 23, he has a recital in Syracuse, and on March 25, he will play in Toledo.

Harold Land Busy

During the next two months Harold Land, baritone, will sing in Pittsburgh, Baltimore, Philadelphia, Washington, Newark and Hudson, N. Y.; some of these appearances are return engagements. Mr. Land will sing two works in Trinity Church, Newark, in March, and will sing Palm Sunday night in Roseville, N. J. The baritone, who has been soloist of St. Thomas' Church for the past ten years, seems to be as much in demand in oratorio as in concert.

Liszniewska Plays at Culver

On February 2, Marguerite Melville-Liszniewska gave a lecture-recital at the famous military academy in Culver, Ind. Enthusiasm ran so high all during the afternoon that several of the numbers had to be repeated. At the end of the recital the 750 boys rose to their feet and gave her the "nine rabs," a cheer which they reserve for very special occasions. She has been reengaged for another recital next season.

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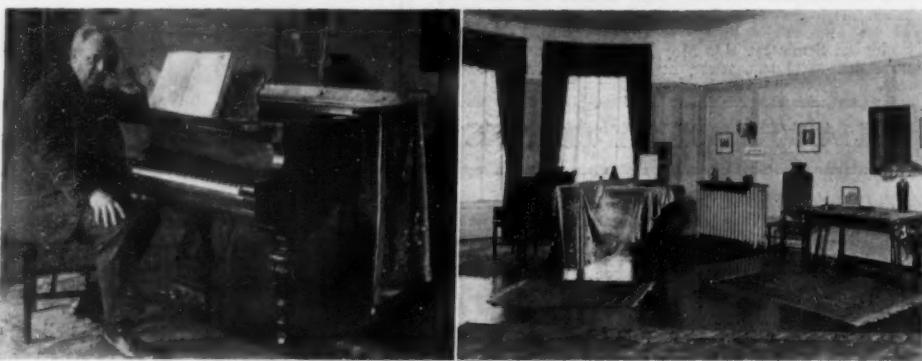
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FRANTZ PROSCHOWSKY,
New York singing teacher and vocal adviser to Amelita Galli-Curci, in his studio at 74 Riverside Drive. (Bain News Service photos.)



HAROLD NASON,
concert pianist and
director of the Leschetizky School of Piano
Playing in Philadelphia,
teaches in New York on
Wednesday of each week.
Other days an assistant
teacher of Mr. Nason is
available.



CARL FLESCH,
former leader of the string quartet of The Queen of Roumania, who is teaching violin at the Curtis Institute of Music, Philadelphia, shown here with a group of his pupils. (Kubey Rembrandt photo.)



LAURA LITTLEFIELD,

who was again the recipient of uncommon critical praise when she gave her annual Jordan Hall recital in Boston recently.



PROMINENT ARTIST COUPLE.

Giorgio Polacco, artistic director of the Chicago Civic Opera Company, and his wife, Edith Mason Polacco, prima donna of the same organization. It is no secret that a little stranger is expected to join the ranks of the family next summer. (Photo © Keystone View Co., Inc.)



PUSHMAN PAINTS OLGA STEEB.

One of the principal portraits of the collection of the Armenian painter, Pushman, now being shown in Paris, is that of "Our Miss Steeb," whose fine piano playing is known from coast to coast. Olga Steeb has just finished a long tour with the Griffes Group. She is to play once again in New York at the Town Hall on the afternoon of March 24.



RENEE THORNTON,

American soprano, preparing for her numerous spring engagements with her distinguished husband and teacher, Richard Hageman. (Photo by Apeda.)



MAX PANTELEEFF,

baritone of the Russian Grand Opera Company and originator of the plan to create in Montreal a National Theater with conservatory and ballet school, where opera, symphony concerts, etc., can be presented. The idea has been received with great interest in the Canadian city and Mr. Panteleeff hopes that the year 1926 will see its fulfillment.



VIRGINIA CARRINGTON-THOMAS

and her husband, Richard Banks Thomas, as they appeared on the occasion of the recent Beaux Arts Ball, in costume appropriate to this year's "Cirque d'Hiver." This picture illustrates the lighter side of a busy organist's life. Mrs. Thomas is a Juilliard Fellow in Composition this year, and is filling a number of concert engagements in and around New York.



AUGUSTA BISHAM STARKEY,

soprano, and her husband, Harold B. Starkey, photographed on their honeymoon in California. On February 20 Mrs. Starkey sang at San Diego's Charity Ball.



ANNA CASE ENJOYING THE SOUTHLAND.
The accompanying photograph was taken at Palm Beach, where this favorite soprano gave two recitals last month.
(Edward F. Foley photo.)



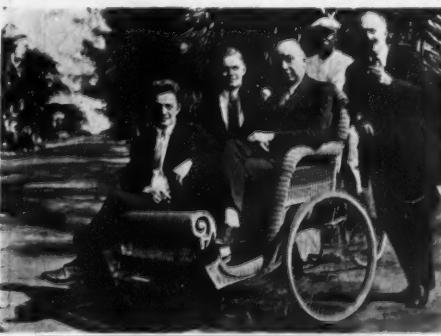
CLAIR EUGENIA SMITH,

a striking mezzo soprano who has traveled around the world and sung in many countries. The accompanying snapshot was taken recently while Miss Smith was spending a few months at Palm Beach. She is now en route for Europe, where she will remain for the summer and combine pleasure with study with several celebrated European masters.
(Photo by Royal Poinciana Studio.)



AUDREY HALL,

twelve-year-old violinist, has created quite a stir in a number of cities and Miami, is musically proud of the worthy results which this Florida child has accomplished. Little Miss Hall made her first public appearance in her home city at the age of five and the same number of years later won a prize contest in the Bradford Theater. Over a year ago she had her first interview with Leopold Auer, who pronounced her very talented. After studying with him for some time she continued instruction under Josef Borinoff who entered her on his pupils' recital program at Wurlitzer Hall with other older artists and teachers of that instrument. Among her other activities, the youthful violinist played before the Audition Committee of the New York Stadium Concerts last year and made a test record for the Edison Company. In Washington, D. C., she played before a number of musical people and critics at the Hotel Gordon and was so successful that she received many urgent requests to tour southern California in concert.



THE NEW YORK STRING QUARTET
photographed at Palm Beach, Fla.



DUNNING SYSTEM TEACHERS.

A teachers' training class in the Dunning System of Improved Music Study, conducted by Katherine M. Arnold (center), normal teacher, was concluded at the Arnold School of Music, Tiffin, Ohio, on February 27. Bernice Clay (right), from the faculty of the Arnold School, and Alice R. Hrusk (left), of Tiffin, received diplomas.



ELIZABETH ROTHWELL IN VIENNA.

The Los Angeles soprano, who scored a big success in the Austrian capital, is seen at the Siegfried monument in front of the Vienna Staatsoper. With her are the two sisters of the late Gustav Mahler—Mrs. Arnold Rosé (left), wife of the Vienna violinist, and Mrs. Eduard Rosé, who is married to the Weimar cellist, Arnold Rosé's brother. (Photo by Paul Bechert.)

WALTER DAMROSCH CELEBRATES FORTIETH ANNIVERSARY AS CONDUCTOR OF THE NEW YORK SYMPHONY ORCHESTRA

From all parts of the world, wires and cables have been pouring in to Walter Damrosch, congratulating him on his fortieth anniversary as conductor of the New York Symphony Orchestra. He will round out his two score years on March 27.

Mrs. Calvin Coolidge, Paderewski, Charles E. Hughes, William H. Taft, Governor Alfred E. Smith and other notables are among those who have sent messages of felicitation.

Since he was twenty-three years old Damrosch has held a commanding position in the country's musical life. At that age he stepped into a breach at the Metropolitan Opera House and conducted a performance of the Walküre. When in those early days Wagner was temporarily dropped from the Metropolitan Opera House, it was Damrosch who kept the flame alive. He organized his own company and traveled all over the country, producing Wagner operas in cities that had never heard them before.

Many internationally known artists have made their first American orchestral appearance under his baton. Among them have been Kreisler, Paderewski, Saint-Saëns, and Tchaikowsky.

Statistics in connection with his career are rather overwhelming. Since he first became conductor of the New York Symphony, Damrosch has wielded his baton at 4,000 musical events. Averaging two rehearsals for each concert, he has done about 24,000 hours of conducting. Each year he takes his orchestra on an extended tour. In traveling from coast to coast, from Canada to Cuba and to the capital cities of Europe, he and his musicians have covered 400,000 miles, and played to about eight million people.

He is one of the most versatile of conductors. In addition to conducting operas, oratorios, and symphonies, he has become an idol of the children of New York through the special concerts he arranges for them. He gives charming lecture recitals and has proved himself a fluent writer in his book *My Musical Life*, which was recently published. Among his original musical compositions have been two operas, *The Scarlet Letter* and *Cyrano de Bergerac*, the latter produced at the Metropolitan Opera House.

Damrosch has established a name for himself, not only as an interpreter of the old masters, but also as an experimenter and innovator. He has always been among the first to produce interesting musical novelties and experiments.

Mrs. Coolidge's message to him reads: "Because I am

one of those who enjoy your music, I send you cordial greetings and congratulations on the completion of forty years as a conductor. I add best wishes for long years to come."

Paderewski cables from Europe: "Ever since my first appearance in New York it has been my privilege to be associated with him many times and my intense joy to find in him man and musician, equally eminent, broadminded, sympathetic. I beg to offer him on this happy occasion together with my warmest wishes, the tribute of my highest regard of my faithful and devoted affection."

From Gov. Alfred E. Smith comes, "Warm greetings to one who has contributed so abundantly to the art of music." Chief Justice William H. Taft wires: "Have just finished reading Walter Damrosch's life, and in view of that, warmly felicitate you on the appropriateness of honoring him in celebration of his forty years' services as conductor."

From Ossip Gabrilowitsch. "Dear Walter, Old Time in his whirligig flight Just pause now and then our perspective to right, Some years are as months and some months long as years;

Change of pace with our time sense plays hob it appears. Old Time is a liar, said Oliver Holmes,

In one of his choicest and jolliest poems,

Let him pause then tonight and envisage the past;

Our dates must be straightened out some way at last.

Dear Walter, you've led a remarkable life,

O'ercrowded with honors and blazing with strife;

Full of wonderful friendships with folks of all sorts,

Musicians and statesmen and actors and sports.

Yet in spite of your contact with queer humanity,

You've contrived to preserve your good looks and your sanity.

So here's to the great day, ever praised it be,

That gave you to music, your genius set free.

My love free from envy, my praise without gossip,

Are yours even as I am forever yours, Ossip."

From Otto Kahn: "Forty years of devoted service to the cause of musical art in America of eminent usefulness and of undeviating adherence to the worthiest standards. A distinguished artist, a public spirited citizen, an inspiring teacher, a genial companion, a cultured gentleman, Mr. Walter Damrosch has earned conspicuously the esteem, affection and gratitude of the community."

From Hon. Frank L. Polk: "Through force of character, profound learning and a most charming personality, he has made an enviable place for himself in the community, both as a musician and as a good citizen."

From officers of the American Academy in Rome: "Officers American Academy Rome extend heartiest congratulations to Damrosch."

From Leopold Stokowski: "Warmest greeting from a colleague and sincere appreciation of the constructive work you have done all over the country from which we others are now benefiting. We all realize this and wish to offer you our thanks and do you the honor you so fully deserve."

From Josef Hofmann: "Hail to the great musician, great man and great patriot. We all who followed your long and successful career fully realize the debt we owe you for having spread musical culture through this vast country as well as others, and on this occasion of the anniversary of your forty years of activity, I wish to join in the chorus of

admiring and grateful voices raised in praise to you for your unique work."

Others who have sent messages include Paul Leon, Directeur Ministres des Beaux Arts, Paris; Artur Bodanzky, Frederick Stock, Josef Hofmann, Henri Ribaude, director of the Conservatoire National, Paris.

CHICAGO OPERA IN CHATTANOOGA

Three Fine Performances Given

Chattanooga, Tenn., February 28.—Chattanooga, having just enjoyed its second season of opera in the visit of the Chicago Civic Opera Company, following a year of good concerts and recitals, is attempting to become the musical Mecca of the south. The million dollar Soldiers and Sailors' Memorial Auditorium has made this possible, seating 5,500 with perfect acoustics and such a large stage that even for the operas the curtains could not be drawn the whole way.

The musicians co-operated whole-heartedly by putting on an extensive educational program extending over six weeks to assist people to understand and enjoy operas. Society women undertook a social schedule covering four days, in which sight-seeing drives, luncheons, teas, dinners and supper dances following the performances, were all given free to out of town guests and did much to bring about the success of the undertaking which is a big one for a city of 100,000.

Hundreds came from several states and many cities and a capacity house for Tannhäuser and good houses for Thais and Boris caused the enterprise to be a financial success, so that the guarantors will not be called on at all.

Chattanooga greatly admires Mary Garden and would have greeted her enthusiastically in any case, but her fine acting and the fact that her singing was so much better than when she was heard here before caused her to receive many curtain calls.

Jose Mojica is another Chattanooga favorite. He was a splendid Nicias and his fresh, young voice and good acting made a noticeable impression in the minor parts he sang in Boris and Tannhäuser.

Edouard Cotrelle was excellent as Athaneal, but it was as Varlaam in Boris that he did his best work, his singing and acting being of the highest quality.

As to Boris there were two outstanding features in a perfect production where every part was well taken. Chaliapin was all and more than was expected—even of Chaliapin—and after the death scene the audience was hushed for several seconds before the burst of applause.

The conducting of Polacco was another feature. Each theme was brought out so delicately, so almost unobtrusively and yet so clearly that new beauties of the music unfolded. The orchestra did fine work throughout. The Meditation in Thais made a decided hit, and in Tannhäuser, with the audience recognizing and enjoying familiar themes, its enthusiasm seemed transferred to the orchestra and brilliant playing resulted.

Rosa Raisa sang beautifully as Elizabeth. Cyrena Van Gordon sang and looked the part of Venus to perfection and Joseph Schwarz concealed the fact that he had a cold so well that no traces of it showed in a perfect rendition of Wolfram. Forrest Lamont was a pleasing Tannhäuser, sustaining the difficult role in a satisfactory manner. Even the minor roles were all so well taken that the visit of the Chicago Civic Opera Company to Chattanooga next year will be eagerly anticipated.

B. N. M.

Elizabeth Gutman Honored

An unusual honor has been shown Elizabeth Gutman, of Baltimore, an American girl who has given recitals in New York, Philadelphia, Washington and the other large cities of the United States. When in Italy last summer she aroused the interest of Casella, Italian conductor. He then made tentative suggestions for her return to sing in The Stabat Mater with the Italian Modern Music Society. His suggestion was followed by a cabled offer for her to do the soprano solo work at this festival. The only other woman on the program will be an Italian singer of note. Miss Gutman accepted the offer and will sail today, March 19, for France. She will stop in Paris to make arrangements for a Paris concert in June, and one in Milan, where she has also been engaged to sing during the opera season at La Scala. The concert in Rome will be held on April 9, at the Sala Sgambati. It will be repeated a few days later for the Italian nobility, and the following week Miss Gutman will give a recital of her own, under the patronage of Casella.

Miss Gutman sang recently with the People's Symphony at Cooper Union, New York, with the Philharmonic Orchestra, and with the Russian Symphony Orchestra in Philadelphia, where her rendition of operatic arias and Russian and Chinese folk ballads have attracted wide attention.

Mme. Sturkow-Ryder, Pianist and Composer

Mme. Sturkow-Ryder gave a concert at the Culver Military Academy, Culver, Ind., March 13. Her program consisted of works by Bach, Beethoven and Scarlatti, for the classics; a group of varied numbers in dance form by MacDowell, Paderewski, Chopin, Granados, Albeniz and Tchaikowsky, and her own *Fantasie Pastoral*, *The Zoo*. All met with the full approval of the listeners.

Mme. Sturkow-Ryder announces the publication of three piano pieces (with words). The title of the suite is *In My Neglected Garden*, and the numbers are *The Rusty Gate*, *Dandelions*, *The Gnarled Apple Tree*. These will be given a performance in April and are dedicated to Evelyn Lovett of Atlanta, Ga.

Francis Rogers Pupil with Redpath

Madalyn Maier, soprano, a pupil of Francis Rogers, has signed a contract with the Redpath Bureau for a tour of four months, beginning in May, of the principal cities in the South and Central West. This will be Miss Maier's third tour with the Redpath since May, 1924.

Julia Glass Plays for the President

Julia Glass, young American pianist, played the Hungarian fantasy by Liszt with orchestra for the President and Mrs. Coolidge, Vice-President Dawes, and the whole official staff in Washington at a concert arranged by Mr. Rothafel on March 6.

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DETROIT SYMPHONY PAYS TRIBUTE TO HERBERT'S MEMORY

Maier and Pattison, Soloists, and Two Premier Works Enjoyed—Huberman's Interesting Contribution—Sunday "Pops" Commended—Young People Enjoy Wagner Concert—Rubinstein and Diaz and Jeritza Praised—Notes.

Detroit, Mich., March 1.—The program for the eleventh pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall February 19 and 20, was remarkable for premier performances of two compositions and the appearance of Guy Maier and Lee Pattison as soloists. It opened with the Brahms variations of a Haydn theme, op. 56a, rendered delightfully. This was followed by Victor Kolar's In Memory of a Friend, a tribute to the late Victor Herbert. Mr. Gabrilowitsch prefaced it with a few remarks in which he spoke eloquently of Victor Herbert and his work for music in America. He also alluded to the death of Dr. LeRoy Burton of the University of Michigan which had occurred the day before. At his request the number was received in silence, its poignant beauty proving a fitting tribute to these two great men.

Guy Maier and Lee Pattison appeared twice, playing first the concerto in E flat by C. P. E. Bach and closing the program with the Concerto Pathétique orchestrated by Mr. Pattison. Two extra numbers were demanded by an audience which was loath to let them go. They were in fine form and their synchronous playing as usual astonished and delighted their listeners. Mr. Gabrilowitsch conducted these numbers in his usual authoritative manner.

Hermann Hans Wetzler conducted his own composition, *Visions*, Six Symphonic Movements, op. 12, which proved to be graphic tone pictures of the History of the Descent of Soul Life. All the instruments possible were employed, including the piano and organ, presided over respectively by Margaret Mannebawer and Frank Wrigley. It was all tremendous and overpowering, and Mr. Wetzler was recalled many times, the orchestra leading the applause.

TWELFTH PAIR OF CONCERTS

The twelfth pair of concerts, given February 26 and 27, introduced Bronislav Huberman, violinist, as soloist. The program opened with the Rudolph Mendelberg Symphonic Elegy, op. 9, heard for the first time here. It was received with enthusiasm and was followed by the Mendelssohn concerto in E minor, op. 64, played by Mr. Huberman. The Beethoven seventh, which followed, brought forth a great demonstration, Mr. Gabrilowitsch being recalled many times and the men being brought to their feet to acknowledge the applause. Tchaikovsky's overture-fantasia, Romeo and Juliet, brought this delightful program to an end.

SUNDAY "POP" CONCERTS

For the afternoon concert, February 8, Isabelle Vengerova, Russian pianist, was the soloist. She played Schumann's concerto in A minor in a manner to win much applause and commendations. Her tone has a beautiful singing quality and she displayed a facile technic. The orchestral numbers were Berlioz' Benvenuto Cellini, four movements from Intermezzi Goldoni, op. 127, for strings by Rossi, and the scherzo, L'Apprenti Sorcier, Dukas.

The program, February 15, was devoted to dance music. A similar program is given annually and is always popular.

For February 22, Boris Saslawsky, Russian baritone, was the soloist. The program opened with the overture to The Secret of Suzanne, followed by the Carmen suite, No. 2; allegretto from the second symphony, Mahler, and American Fantasy, by Herbert. All were conducted by Victor Kolar with discriminating taste and musicianly feeling.

ERNA RUBINSTEIN—RAFAELO DIAZ

Erna Rubinstein, violinist, and Rafaelo Diaz, tenor, appeared in joint recital at Arcadia the evening of February 9, in place of the Russian Choir, which was obliged to cancel its engagement owing to illness of some of its members. Those who attended were not disappointed. Miss Rubinstein's splendid playing thrilled her listeners and she was compelled to play several encores. Mr. Diaz displayed a voice of good range and timbre and responded generously. Miklos Schwarz furnished artistic accompaniments. The concert closed the Philharmonic-Central series.

YOUNG PEOPLE'S CONCERT

On the morning of February 14, the subject for the concert for young people, given at Orchestra Hall by the Detroit Symphony Orchestra, Victor Kolar, conductor and Edith M. Rhetts, lecturer, was The Ring of the Nibelungs. The lecture was illustrated by lantern slides and excerpts from the principal operas of Wagner.

JERITZA GIVES RECITAL

Maria Jeritza was presented in recital at Arcadia the evening of February 26. Although it was one of the symphony subscription nights a fine audience assembled. This artist was heard here two years ago and made even a deeper impression this time. She was in fine voice and sang with dramatic fervor various operatic arias and songs, some of them in English. She generously responded with encores.

Mme. Jeritza was assisted by Maximilian Rose, violinist, who proved himself a thoroughly capable artist. Emil Polak was the accompanist, giving both singer and violinist satisfactory support.

NOTES

Much interest has been felt in the Sunday noon concerts at the Capitol Theater, under the direction of Eduard Werner, who is presenting local soloists. February 8, Ina Lockhart, contralto, a newcomer to Detroit, displayed an excellent voice, singing acceptably. February 22, Adolph Hollander, a Detroit boy, now a pupil of Leopold Auer, evoked much enthusiasm.

The Junior and Senior Paganini Clubs of the Abel Violin School gave a concert, February 28, for the benefit of the

state chest fund of the National Federation of Clubs to finance young artists.

The first of two chamber music recitals, by the Chamber Music Society, was given at the Women's City Club the evening of February 11 by the Detroit Trio, consisting of Francis Mayhew, piano; Erhard Heyde, violinist, and Constantine Komarovskiy, cellist.

Guy C. Filkins, A. A. O. G., gave a request program at the Central Methodist Church the afternoon of February 8. He was assisted by Harry E. Parker, tenor.

Mark Gunsberg, pianist, and Nicholas Garagusi, violinist, gave a joint recital at the Bonstelle Playhouse the afternoon of February 22. The new auditorium is a joy acoustically and the excellent program proved satisfactory. J. M. S.

Clarence Fuhrman, Pianist and Teacher

Clarence Fuhrman, director of the Fuhrman School of Music in Camden, N. J., has done much to foster an interest in music in his city. Not only have many of the students of his school been presented in concert, but he also has brought some prominent artists for recitals. For instance, on March 23 Arthur Kraft will be heard in concert in Camden. Mr. Fuhrman has surrounded himself with an excellent faculty, including Harry Aleinikoff, Charles Bowen, Mildred Cline, Evelyn Hemphill, Raymond Hester, Rita Krupnick, Cecilia Bonawitz Kane, William Kane, Paul Meyer and Carroll O'Brien. Mr. Fuhrman is the winner of two gold medals.

In addition to his success as a pedagogue, Mr. Fuhrman also has won enthusiastic praise as a concert pianist. Following an appearance in Paterson the Morning Call stated that "He showed clearly that he is a pianist of rare ability." Equally enthusiastic was Philadelphia when he played there, the Philadelphia North American stating, "The vast audience that packed the auditorium from dome to orchestra pit acclaimed him tumultuously at the conclusion of his rendition, bringing him back to the stage continually and demanding an encore, which he gave them."

Trabilsee Pupil in Opera in Europe

Tofi Trabilsee, vocal teacher, recently received a letter from Emma Schoettlinger, contralto. She writes: "You will probably be interested to hear of the new contract I have just signed. I am engaged to sing principal operatic roles in Berlin, Munich, Bremen and Hamburg, Germany. I am

very busy studying because I have learned that a singer is never finished, and I certainly miss your help and advice which always served as an inspiration to me, indeed, I believe, to all your pupils. I shall look you up when I return to the States, which will probably be next spring."

Browne and Mojica for Fort Worth

The Harmony Club of Fort Worth, Tex., has signed contracts for two of Clarence Cramer's artists—Kathryn Browne, the Chicago Opera contralto, and Don Jose Mojica, the tenor who scored so greatly opposite Mary Garden in *Pelleas* and *Melisande* with the Chicago Civic Opera.

This well known concert course, which has presented many of the world's great artists, has considered Browne and Mojica for three consecutive seasons. After hearing both with the Chicago Opera in Dallas, the Harmony Club as a whole voted to use them next season. Both artists have appeared in several adjacent cities, each appearance in that territory bringing a return date.

March Dates for Hilda Reitter

The March engagements booked for Hilda Reitter, coloratura soprano, include the following: 5, recital at the High School, Atlantic City, N. J.; 8, soloist at Gethsemane Church, Philadelphia, Pa.; 15, soloist at Fifth Street M. E. Church, Philadelphia, and 22, recital at Mt. Holly Theater, Mt. Holly, N. J. Miss Reitter and Raymond Vetter, violinist, assisted by William Thunder, will appear in recital in Philadelphia some time in April.

Angell Again Touring with Anna Case

During the greater part of February, Ralph Angell, accompanist, was on tour in the south with Anna Case, soprano. Included in the tour were recitals, February 10, at Raleigh, N. C.; 16, West Palm Beach, Fla.; 23, a concert before the Society of Arts at Palm Beach. Mr. Angell is now accompanying Miss Case on another concert tour, having left New York on March 10.

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ACROSS THE COUNTRY

Baltimore, Md. (See letter on another page.)

Beaumont, Tex.—Music week dates have been set by the City Music Commission for April 25 to May 2, so as to include the dates set for the Texas Federation of Music Clubs which convenes in Beaumont from April 29 to May 2. Elaborate plans are under way and the Music Commission and Music Study Club have received hearty co-operation from all civic organizations to make this meeting successful. Rehearsals for the Festival Chorus are being held weekly by Ellison Van Hoose of Houston.

On February 23, the Music Study Club, at their regular bi-monthly meeting, studied later Russian composers. Selections by Rachmaninoff, Cui and Arensky were presented by Mrs. Irvin Bettis, soprano; Gladys Harned, violinist; Hazel Harned and Nora Thompson, pianists. The study course was led by Mrs. Oswald Parker.

Much interest is shown in the Music Memory Contest in the grammar and junior schools, directed by Lena Milam, supervisor of music in city schools. Many concerts are being given for the pupils by local musicians and also by radio every Tuesday and Friday nights.

L. M. Boston, Mass. (See letter on another page.)

Chattanooga, Tenn. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Connersville, Ind.—The DePauw University Choir gave a concert in the First Methodist Church on the evening

of February 7 before a large audience. The choir of twenty was under the direction of R. G. McCutchan, dean of the Music School at the University.

The Chaminade Club gave its annual concert on the evening of February 25 in the new high school auditorium before an enthusiastic audience. The club consists of forty members and was under the direction of A. A. Glockzin. The assisting artist was Faye Ferguson, a young and talented pianist.

Charles F. Hansen, organist, and Mrs. James Lowry, soprano of Indianapolis, gave a recital at the First Presbyterian church recently.

The Zimmer Harp Trio appeared before a representative audience of music lovers in the high school auditorium on the evening of February 11.

Albert Glockzin, tenor, sang a group of songs before the Professional Women's Club at their weekly luncheon recently. Frances Foster was the able accompanist.

Fern Brendel Metzger, soprano, and Rowena Fruth, pianist, gave the program for the Guest Day of the Cary Club recently.

A. G.

Denver, Col. (See letter on another page.)

Detroit, Mich. (See letter on another page.)

Hays, Kans.—Henry Edward Malloy, baritone, director of the department of music at the Hays State Teachers' College, gave a highly interesting recital on the evening of February 3 in the college auditorium. Mr. Malloy sang with the ease and skill of a well schooled vocalist, and displayed fine technic and flexibility of voice as well as smoothness and beauty of tone production.

Donald Hemphill, violinist, a pupil of Clara Louise Halloy, gave his graduation recital on the evening of February 20, in the college auditorium. He plays with a beautiful tone and revealed a capacity for good phrasing, clean technic and sterling musicianship. Mr. Hemphill was accompanied at the piano by Ernestine Fields.

Henry Edward Malloy was elected president of the Kansas State Music Teachers' Association for the year 1925-26. The association will hold its next meeting here in February.

E. F.

Houlton, Me.—The first symphonic concert given by the symphony orchestra of this city was that of last evening at the auditorium of the Methodist Episcopal Church. There was a capacity audience to hear the new organization, which received many compliments on its work. The director is Rudolf Hulten. The orchestra was assisted by Louis N. Buzzell, organ; Mrs. Horace Hughes, soprano; Hartley Stewart, baritone, and the full church choir.

L. N. F.

Joplin, Mo.—On the evening of February 23, at the High School Auditorium, the Fortnightly Music Club presented Ethel Leginska, composer, pianist, conductor, in what proved to be the outstanding musical event of the season thus far. Miss Leginska is new to Joplin but before the close of the Liszt sonata in B minor she was favorably established. She was generous in her responses and, being recalled again and again, was obliged to add seven extra numbers.

V.

Lewiston, Me.—At the re-dedication of the Paul Reverie bell at Waterford Federated Church, which was first installed in 1837 on February 22, the re-dedication hymn, Sabbath Bells, sung by the full choir, was written by the pastor, Rev. A. C. Townsend, to music by the church organist, Mrs. W. F. Fillebrown.

The Crawford Adams Concert Company appeared at Auburn Hall on March 2, under the auspices of the Lewis-ton-Auburn Business and Professional Women's Clubs. There was a good attendance.

Prof. W. R. Chapman has announced for his spring tour of twenty concerts through Maine Music Festival cities,

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MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore. April 1st, June 22nd, Aug. 1st.

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Miami, Fla. (See letter on another page.)

Minneapolis, Minn. (See letter on another page.)

Newark, N. J.—A joint concert was given on the evening of February 23 at the Social Center Auditorium, under the auspices of the Temple B'nai Abraham, by Bessie Silberfeld Pitzele, pianist, and Alexander Akimoff, bass.

On the evening of February 24, at the Y. M. Y. W. H. A., Mischa Elman captivated a large audience with his diversified program. Josef Bonime was the efficient accompanist.

The Lyric Club played before a large audience, despite unfavorable weather, at Proctor's Roof Theater. This chorus was assisted by Frederic Baer, baritone of New York, and Mary E. Melick, a member of the club whose soprano voice has been received with much favor. An orchestra comprised of nine musicians from Manhattan also assisted and Edna Wandling, the official accompanist of the society, was again heard in this capacity. Dr. Arthur D. Woodruff, who has been the conductor of the choir since its beginning some twenty-five years ago, presided over the chorus and accomplished artistic results.

The Newark Teachers' Association sponsored a splendid presentation of L'Ombrà at Proctor's Roof on the evening of February 18. Those taking part were Stella Norelli-Lamont, coloratura soprano; Suzanne France, lyric soprano; Obred Djurin, tenor, and Carl Froomes, baritone. The musical director was Arthur Lydell. The audience, which was unusually large, was interested and enthusiastic over the production. The performers and directors were collectively and individually praised for their splendid work. The officers of the Teachers' Association are as follows: Morris L. Barr, president; Philip N. Wagner, treasurer; Grace Browaski, chairman of arrangement committee. Members of the association who deserve particular mention are Alberta Waterbury, Grace Browaski, Henrietta and Willie Houston and Robert B. Shirley.

I.

Pittsburgh, Pa. (See letter on another page.)

Portland, Ore. (See Music on the Pacific Slope.)

Providence, R. I.—Dusolina Giannini made her first appearance here in Albee Theater before a capacity audience, the recital being the second in the course given by the Providence Music League. She created a good impression by her artistic interpretations and received much hearty applause. Meta Schumann was an able accompanist.

Marguerite Watson Shaftoe, soprano, and Claudio Rhea Fournier, contralto, appeared in joint recital at the Providence Plantations Club. Beatrice Warden Roberts was the accompanist for both artists. Miss Shaftoe's songs were rendered with a charm and grace that greatly pleased the audience. Mme. Fournier's contralto, of wide range, was heard to especial advantage.

At the Churchill House recently a large and appreciative audience heard a song recital by Lorana Cross, soprano, assisted by Mr. McMoor, pianist. Miss Cross is a young singer of promise and possesses a pleasing voice which she used with discretion. Mr. McMoor was excellent both as accompanist and soloist.

G. F. W.

Rochester, N. Y. (See letter on another page.)

Seabreeze, Fla.—Clayton A. Grinnell gave a stag luncheon for Edgar A. Guest at the Clarendon Hotel.

O.

San Francisco, Cal. (See Music on the Pacific Slope.)

Saskatchewan, Canada.—Saskatchewan is agog over the announcement that Jeannette Durno, pianist and pedagogue of Chicago, will hold a summer master class for advanced pianists and teachers in Saskatoon, from July 11 to August 8, inclusive.

Dan Cameron, vocal instructor at the Regina College Conservatory of Music is about to form an operatic and interpretation class; plans for meeting weekly have been suggested and selections from various operas will be studied. Musical test pieces in connection with the annual Musical Festival will be practiced by the Regina Choral Society. The scores are Bach's double chorus, Blessing, Glory, Wisdom and Thanks; and Coleridge-Taylor's setting of Tennyson's poem, The Sea Shell.

R. G. B.

Syracuse, N. Y. (See letter on another page.)

Toledo, Ohio. (See letter on another page.)

Waterville, Me.—The affairs of the month have included two concerts by the Waterville Young Symphony Orchestra, under directorship of Max G. Cimballek. One was on February 23, for the benefit of the American Legion at the Opera House. There was a very large audience. The second concert was for the pupils of the junior high school for the benefit of those unable to attend the Legion concert. The symphony orchestra is composed of young musicians who are doing commendable work.

The Waterville Orchestra Society gave a public rehearsal at the Taconet Club House, March 8, with a large audience. There are at present between forty and fifty members, with H. T. Drew, director. A violin quartet by the Misses Harvey, Seltzer, Park, Gifford and Poole was of interest.

At the Opera House on March 2 was held one of the best concerts in the history of the combined Colby Musical Clubs. This included the Glee Club, Banjo Club and Orchestra, with special solos by Edgar E. Harlow, tenor; Kenneth E. Copp, cornetist; Albert E. Wassel, violin; Elmer F. Allen, baritone. The directors were: Orchestra, Abbott Smith of Waterville; banjo club, Kenneth Bragdon, Westbrook; glee club, Mr. Harlow.

L. N. F.

Washington, D. C. (See letter on another page.)

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Denver, Colo., February 26.—The fourth pair of concerts by the Civic Symphony Orchestra, Horace Tureman, conductor, attracted full houses on February 13 and February 15 and proved to be the highwater mark yet attained by the orchestra. The program was admirably constructed, consisting of the Beethoven symphony No. 1; Bird Song from Pagliacci, beautifully sung by Ruth Hammond Ragatz, soprano; Death and Transfiguration, Strauss; ballet music from Rosamunde, Schubert, and Carnival Overture by Dvorak. There was an added unity, spirit and finish noticeable in the work of the orchestra which numbers 105 players. The Strauss selection especially called forth so much applause that Mr. Tureman was obliged to bow his acknowledgments many times.

SECOND CAVALLO SYMPHONY CONCERT

The second concert of the newly organized Cavallo Symphony Orchestra presented an excellent program on January 23, and showed a decided improvement in precision and finesse over the first concert. The opening number was Schubert's Unfinished Symphony which was given a delightful reading. Following came a Suite Esthétique, by Francis Hendriks, local pianist and composer, consisting of four atmospheric pieces of genuine charm. The closing orchestral number was the overture from Mignon.

The soloist of the afternoon, Henry Trustman Ginsburg, received a veritable ovation for his superb performance of the Mendelssohn concert. A sterling artist in every way, with broad sonorous tone, reliable technic and warmth and intelligence in interpretation, Mr. Ginsburg merited his success.

STRING QUARTET

The Denver String Quartet gave its forty-first program on January 25 and played with the lucidity, finish and fine tonal balance which have come to be expected from this excellent quartet, of which the members are Henry Trustman Ginsburg, Walter C. Nielsen, Wayne C. Hedges and Frank John.

GRIFFES TRIO—ROMAN CHOIR

Robert Slack offered a double attraction, on the evening of February 5, as the fifth concert of his artist series. They were the Griffes Trio and the Roman Choir and an agreeable evening it was. The Roman Choir, of nine adult male and seven boy voices, sang with delightful spontaneity and presented a typically Italian program, full of melody and charm. The first half was ecclesiastical and sung with polished fervor, but when they doffed their cassocks and rendered the charming songs of Southern Italy, enthusiasm ran high. Three excellent soloists were Salvatore Angelio, baritone; M. Forini, tenor, and Pietro Barchi, baritone.

Of the artists composing the Griffes Trio, Olga Steeb was an outstanding success and she took the house by storm with her artistic and virile piano playing. Sascha Jacobinoff played his group with pleasing tone and excellent style. Lucy Gates, soprano, was at her best in a lovely duet for voice and violin Saint-Saëns' Le Bonheur est Chose Legière. This was given a masterly performance.

ROLAND HAYES

One of the most exquisite concerts of the season was offered to a crowded auditorium on February 8 when Roland Hayes, negro tenor, proved himself to be an artist of the first rank. He added to a perfectly trained voice of limpid and appealing quality, remarkable diction, flawless technic and an unerring taste. William Lawrence deserves a special word of appreciation as his sympathetic piano accompaniments added much to the singers' success. This was a Slack concert.

BACHAUS

Bachaus, the pianist, gave the sixth concert of the Slack Series on February 19 at the Municipal Auditorium. He displayed impeccable technic, undeniable charm and discerning intellectuality. He was accorded the appreciation he deserved.

THIRD CAVALLO SYMPHONY CONCERT

The third Cavallo Symphony Concert, Rafaelo Cavallo, conductor, occurred on February 20 at the Broadway Theater and offered an excellent program, consisting of the Vorspiel zu Lohengrin; three movements of Tschaikowsky's sixth symphony, and Esquisses Caucasiennes, Ippolitow Ivanow. The soloist was Leroy R. Hinman, baritone, who was heard in the Chanson Bachique, Hamlet, by Thomas, and was compelled to add an encore.

MATZENAUER-SALVI

Marguerite Matzenauer, contralto of the Metropolitan Opera Company, and Alberto Salvi, harpist, appeared in joint recital, February 20, at the auditorium as an Oberfelder attraction. Mme. Matzenauer proved an excellent musician and worked out carefully all the fine points of her songs, phrasing, nuances, etc., and her voice was smooth and clear. Mr. Salvi and his harp are always popular in Denver and his attractive program helped to win for him a gratifying success.

CHAMBER MUSIC PARTY

The Forty-second Chamber Music Party of the Denver String Quartet, on February 22, presented the Haydn quartet, op. 76, No. 5, and the Beethoven quartet, op. 18, No. 4.

J. T.

Bach Festival, May 29 and 30

The Bach Festival will be held this year at Bethlehem, Pa., on Friday and Saturday, May 29 and 30. The Christmas Oratorio will be rendered on Friday, sessions at 4 and 8 p. m., and, as usual the Mass in B Minor on Saturday sessions at 1 and 4 p. m. The soloists will be Mildred Faas, soprano; Mabelle Addison, contralto; Nicholas Doubt, tenor, and Charles Trowbridge Tittmann, bass.

The popularity of the Festival is evidenced by the fact that there are nearly two hundred guarantors who are anxious to insure its continuance.

The choir is rehearsing in full strength on the program that was to have been rendered last May, when owing to the severe illness of its leader, Dr. J. Fred Wolle, the festival was postponed.

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Dal Monte and Cortot, Hempel and London String Quartet Enjoyed—Philharmonic Concerts Have Usual Success—American Opera Company Heard, With Rising Soloist—Contest in Orchestral Composition Closes at Eastman School—Notes.

Rochester, N. Y., February 23.—The Rochester Little Symphony was heard for the first time in concert on the evening of February 9, in Kilbourn Hall. This is the new small orchestra which Albert Coates has organized and will conduct in a series of spring concerts. Though the Symphony was looked on as an experiment, the response of the first audience was so spontaneous and genuine as to exceed the expectations of its most ardent supporters.

Mr. Coates arranged and conducted a program that demonstrated what the small artist orchestra can offer. First came the Ravel Mother Goose suite, interpreted by Mr. Coates with a lightness and fanciful imagination which thrilled his listeners. Other numbers in which the complete ensemble appeared were Mozart's G minor symphony, the scherzo from Mendelssohn's Midsummer Night's Dream, and eight Russian folk songs by Liadov.

A feature of the program was the suite for flute, harp and violin by Eugene Goossens, played by Lucile Johnson Bigelow, Vladimir Resnikoff and Leonardo De Lorenzo, a composition of beauty and imagination. Another instrumental group appeared in the Rorich quintet for flute, oboe, clarinet, horn and bassoon, played by Messrs. De Lorenzo, Fred DeAngelis, Otto Conrad, Wendell Hoss and Adolph Weiss.

TOTI DAL MONTE—ALFRED CORTOT.

Rochester heard at the Eastman Theatre on the evening of February 5, Toti Dal Monte, coloratura soprano, who appeared in joint concert with Alfred Cortot, pianist. The concert was heard by one of the largest audiences of the season and the artists shared equally in protracted applause.

HOLST'S PLANETS HAS FIRST PERFORMANCE.

Albert Coates and the Rochester Philharmonic Orchestra thoroughly stirred an audience in the Eastman Theatre on the afternoon of February 5 with a presentation of Gustave Holst's suite, The Planets, played for the first time in Rochester. Mr. Coates threw himself into the performance with all the force of his intense personality. He brought out the astonishing orchestral effects and the spirit of the work in broad sweeping lines.

The first half of the program was devoted to the Oberon overture, Ravel's Laideronnette, Empress of the Pagodas, and the Boellmann symphonic variations for cello and orchestra with Paul Kefer, cellist of the orchestra, as soloist. It was Kefer's first appearance as orchestra soloist in the city and he was revealed as a thorough and sincere musician. His masterful playing of the Boellmann variations brought enthusiastic response from the audience.

HOLPEL'S JENNY LIND RECITAL.

The appearance of Frieda Hempel in her Jenny Lind concert at the Eastman Theatre on the evening of February 12, offered a picturesque novelty. Miss Hempel's most gratifying number was her aria from The Marriage of Figaro, supremely satisfying in the Mozartian manner, with its little refinements of vocal color and its demands on vocalization and breath. Coenraad V. Bos was accompanist and added two artistic solo groups. Flute obbligatos and solos were given by Louis P. Fritze.

PHILHARMONIC HAS VAS AS SOLOIST.

The Rochester Philharmonic Orchestra, under Albert Coates, gave its sixth matinee concert in the Eastman Theatre, February 12, with the Hungarian pianist, Sandor Vas, now a member of the faculty of the Eastman School of Music, as soloist. The Emperor March, Wagner, opened the program. Mr. Coates gave a vivid reading of The Sorcerer's Apprentice by Paul Dukas, and there were two exquisite selections from Gluck's Orpheus. The climax of the program was Tchaikovsky's Fantasy, Francesca da Rimini. The Schumann concerto for piano and orchestra, in which Mr. Vas appeared as soloist, was given a superb performance with more than the traditional emphasis on melodic line.

AMERICAN OPERA COMPANY SINGS WITH ORCHESTRA.

With two great choral numbers sung by the entire personnel of the Rochester American Opera Company and a group of songs by Rosing, the evening concert by the Rochester Philharmonic Orchestra in the Eastman Theatre, February 19, presented an unusually strong appeal. The concert was the third in the evening series conducted by Albert Coates.

Rosing sang an aria from Tchaikovsky's Eugen Onegin, the tenor solo in the Mephistopheles movement of Liszt's Faust symphony, and a group of songs, accompanied at the piano by Mr. Coates. Rosing gave a moving interpretation of the music, revealing his mastery of the art of breathing. He was in his element in the group of songs, singing imitatively such numbers as Lord Randall, and Moussorgsky's The Flea.

Another work heard in the city for the first time was a suite for strings arranged by Mr. Coates from some works by Purcell. Elgar's Nimrod afforded a fitting contrast to Borodine's Polovtsian dances from Prince Igor for chorus and orchestra, which closed the program. The work was performed with true Russian verve. Rossini's overture to William Tell opened the concert.

LONDON STRING QUARTET.

The London String Quartet appeared in Kilbourn Hall on the evening of February 17, repeating its success of last season. The opening Beethoven quartet in E minor was full of revealing beauty. The new Fairy suite, The Pixy Ring, by H. Waldo Warner, the viola player of the quartet, appealed strongly to the imagination of the audience. This colorful and delicate music is a series of short sketches and the result is a work of rare charm. Dvorak's American quartet was another delightful number, and Percy Grainger's Molly on the Shore was added as an encore. The

concert was the fourth in the Tuesday evening series in Kilbourn Hall.

EASTMAN SCHOOL CONTEST CLOSES

In accordance with the purpose of the Eastman School of Music to aid the advancement of American music, the school sent out a call in January inviting American composers to send any orchestral composition which they might have in manuscript, such compositions not to exceed eighteen minutes in length of performance time. From the compositions gathered those judged to have particular merit will be selected for rehearsal and public performance by the Rochester Philharmonic Orchestra, conducted by Howard Hanson, school director.

Announcement was made February 18 that the last day for submission of scores for this first American concert had arrived and that Mr. Hanson has received some forty-eight scores. These are for the most part from young composers, although there are a few from older and better known men. Mr. Hanson expressed himself as being agreeably surprised both in the number of works submitted and in the quality of these works, a few of which he believes show exceptional merit. The scores have been turned over to an examining committee, consisting of Ernest Bloch, Albert Coates and Mr. Hanson. From the works recommended, Mr. Hanson will personally select those to be performed in the first program. Two concerts, the programs of which will be made up of these compositions, will be given in April in the Eastman Theatre.

NOTES

The program of the Tuesday Musicales concert on the morning of February 17 in Kilbourn Hall contained features which attracted an audience larger than usual. A group of songs for children, sung by Mrs. Warren Stone Parks, with Mary Ertz Will at the piano, had been previously heard in the city and was repeated for the musicales by request. A group of violin solos played by Esther Schure, twelve-year old pupil of Vladimir Resnikoff, concertmaster of the Philharmonic Orchestra, who made her first appearance before an American audience that day, was also on the program. Other numbers included two piano selections by Virginia O'Brien and a group of songs by H. Lucile Curtis, with accompaniments played by Mrs. Charles L. Garner.

The Tuesday Musicales presented Stuart Gracey, baritone, of Geneva, and Kathryn Alva Ross of Wilmington, Del., as guest artists on the morning of February 3 in Kilbourn Hall. Mr. Gracey was a pupil of the late Oscar Gareissen. Marjorie MacKown played the accompaniments for both singers.

A group of Chinese children's songs, sung by Marion Keeler, soprano, of the Rochester American Opera Company, and a group of cello solos by William Carman, of the Rochester Philharmonic Orchestra, featured the children's concert on the afternoon of February 8 in the Women's City Club. Members of the Students' Club of the Tuesday Musicales also contributed to the program. The concert, the fifth in a series arranged by the music and drama committee of the City Club and the Tuesday Musicales, was free to all children.

Howard Hanson, director of the Eastman School of Music, has announced the resignation from the faculty of that school of Vladimir Resnikoff, the young Russian violinist. Mr. Resnikoff made his American debut as soloist with the Boston Symphony in the Eastman Theater in 1922; later he assumed the first violin desk in the Kilbourn Quartet and became instructor in the violin department of the Eastman School and when the Philharmonic Orchestra entered upon its first season, became its concertmaster. Mr. Resnikoff will continue his duties until the end of the present school year in June.

The ballroom of Hotel Seneca was crowded on the night of February 20 for the joint concert of the Syracuse University Instrumental and Glee Clubs. The large chorus was directed by Prof. Birger M. Beausang. Two soloists

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for the concert, both students of the music department, were Charles Pagano, violinist, and Vernon de Tar, who appeared as the composer of several works on the program.

The operatic quartet from the Eastman School of Music, consisting of Cecile Sherman, soprano; Geraldine Rhoads, contralto; Halfred Young, tenor, and Clyde Miller, baritone, with Katherine Millspaugh as accompanist, gave the fourth in a series of community concerts in No. 9 School on the evening of February 14, under the direction of the David Hochstein Memorial Music School. Harold Gleason, director of the Hochstein School, arranged the program and the Eastman students donated their services.

Howard Hanson, director of the Eastman School of Music, is much in demand as speaker before city organizations, usually discussing American music. February 4 he addressed the Cornell Club in Powers Hotel, and February 16 was guest speaker at a meeting of the Central Y. M. C. A. Supper Club. A group of advanced students from the Eastman School gave a program of vocal and instrumental numbers and there was a concert by the Triangle City Orchestra, composed for the most part of Eastman School students. Mr. Hanson left February 17 to conduct two concerts in St. Louis.

Following its policy of presenting a series of informal performances to give different members of the school an opportunity to be heard, the opera department of the Eastman School of Music gave extracts in Kilbourn Hall February 18, of the third act of *Faust*, the third act of *La Traviata*, and the fourth act of *Rigoletto*, under the direction of Frank Waller. Nicolas Slonimsky was at the piano.

H. W. S.

Charles de Harrack Active in Cleveland

When Charles de Harrack, pianist, resided in Vienna, his place was the rendezvous of prominent musicians. Artists came to meet artists, and he also entertained royalty and the literateurs of the capital. He was always glad to give a hand to worthy artists, being at that time cor-



Photo by Graham Studio
CLEVELAND STUDIO OF CHARLES DE HARRACK.

respondent for a number of journals, including American musical journals at various periods. As a composer, winning the first prize from the Deutsche Verlags Aktiengesellschaft, he appreciated the creative geniuses of the capital and devoted a number of interesting articles to works that had their premiere in Vienna. As a pupil of Leschetizky he made many concert tours of Europe and was a prodigy of the present King Alexander.

Mr. de Harrack is the recipient of splendid criticisms both from Europe and America. Recently he gave one hundred and ten concerts through the Canadian North West and Pacific Coast. A number of his compositions are published by Waldheim Eberle, A. G., of Vienna, including an Allegorical Poem, for large orchestra, choruses and soli, piano pieces and songs. At present Mr. de Harrack is residing in Cleveland, where he is teaching, directing, and appearing in concert work. Many artists that come to Cleveland visit his studio in the Fine Arts Building, where he entertains frequently. Recently he gave a soiree in honor of Joseph Schwarz, who appeared in Cleveland in *Tannhäuser* with the Chicago Civic Opera Company. A number of prominent society people and artists attended the soiree.

Agnes Brennan's Pupils' Recital

At the Riverside Drive studios of Agnes Brennan, another of her pupils' recitals was given on February 28. An all-Chopin program included some of the composer's waltzes, mazurkas, nocturnes, études and polonaises, *Trois Ecossaises*, the scherzo and funeral march from sonata op. 35, the B flat minor scherzo and all of the preludes. Those heard in this ambitious program were Norma Gradstein, Helen Kremelberg, Elizabeth Marko, Margaret Reilly, Cathleen Moore Baxter, Flora Moran, Alice Levins, Carrie Jones Reed, John Downs, Gertrude Kern, Miriam Odence, Anthony Salvi and Kathleen Dooley. Although the pupils represented various stages of study, all evidenced splendid training in technic and feeling for style. They played with

energy, full, firm tones and assurance. Several of the more advanced students, such as the Misses Gradstein, Kremelberg, Marko, Reilly and Baxter, showed signs of more than ordinary talent and gave artistic interpretations.

Mr. and Mrs. Girard Duberta, tenor and soprano and both New York vocal teachers, were special guests and were prevailed upon to sing a few numbers. Their fine voices and artistry were much appreciated and admired in both solos and duets.

Between the two sections of the program refreshments were served.

Anita Frank's Class for Children

Cleveland, Ohio, March 5.—"Sound is the working material for music maker just as wood is the carpenter's and color the painter's. And rhythm is the tool which gives shape to the sound."

That is the introduction with which Anita Frank, of the Cleveland Institute of Music, opens her classes for children and for beginners in music study. Then follow games that are full of fun, and which lead to an appreciation of music before an instrument is even approached. These games, in keeping with theories evolved by Ernest Bloch, director of the Institute, have mostly been devised by Miss Frank herself from day to day. There are now over half a hundred of them.

One of the most interesting courses in the coming summer school of the Institute will be given by Miss Frank. She will hold a special pedagogy course for teachers working with young children—for primary and kindergarten teachers and for music teachers. She will also hold classes for children themselves, giving the teachers an opportunity to observe her methods in actual practise. Courses in music appreciation will also be given for older people who want to use the summer time for the development of their musical knowledge and talent.

"Music is just a beautiful language," Miss Frank tells her students. Then after she helps them to understand that language, they begin to express it upon the different instruments, making greater progress than the children of the old days—practise, practise, practise, with eyes upon the clock.

Accomplishment today is not based upon being able to "play a piece." Not upon years of "lessons." Not upon recognition of a fragment of music here and there, but upon the ability to hear or speak the language of music—to converse with the masters of the past and to herald the masters of the future.

E. E. M.

Thelma Given Invents New Instrument

The prize for the most advanced contribution to modern music will undoubtedly go to Thelma Given, who promises shortly to startle the world with a double concerto for ocarina and glockenspiel. Miss Given says that if the work is produced in Carnegie Hall she will score it so as to make the most effective use of the noise of the subway under the hall, and for the finale will introduce several novel and remarkably noisy effects. "An affair similar to the ordinary juvenile bird trap will support the piano top," says Miss Given, "and while the last notes still resound, the pianist pulls a string causing the top to fall with a bang while the ushers slam the doors fortissimo, the percussion section unsets the kettledrums and cannon are fired back stage."

Ukuleles, E flat hand organ, and anvils will be used in the complicated orchestration.

Marie Miller a Busy Harpist

Marie Miller, harpist, played recently in New York at the Army and Navy Club for the Army and Marine Memorial Association. On the afternoon of February 24 she appeared with Dr. Clarence Dickinson at the Union Theological Seminary in a program of old style music. That evening she was heard at Aeolian Hall, also in New York,



MARIE MILLER.

with Martha Phillips. March 4 Miss Miller played at the Institute of Musical Art, where she is one of the instructors. Other recent engagements included appearances in Baltimore, Md.; Stamford, Conn., with the Chamber Music Art Society at the Schubert Club, and at the Hotel Plaza, New York. This month the harpist also is scheduled to play in Boston. In April she will tour Ohio and Pennsylvania. For the remainder of the season Miss Miller will be harp soloist at the Broadway Tabernacle, New York. She will sail for Europe on May 20, and fill engagements in London and Paris.

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Orchestra—Recitals by Flora Keefer, Marion Rous,
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Denishawn Dancers and Paul Kochanski
Attract—Notes

Washington, D. C., February 24.—Chief among the attractions of the current year in the National Capital was the four day visit of the Chicago Civic Opera. The performances were held in the Washington Auditorium and were highly successful from every angle. Mrs. Wilson-Greenie was responsible for the booking of the company.

TANNHÄUSER

The performance of Tannhäuser on February 9 was the first in the series of four. Leading roles were sustained by Rosa Raisa, Joseph Schwarz, Forrest Lamont, Alexander Kipnis, Cyrena van Gordon and Gladys Swarthout. There were many recalls for the principals which were shared by Henry G. Weber, who handled the orchestra throughout.

BORIS GODOUNOFF

An enchanted audience sat through the Moussorgsky tragedy the evening of the 10th, Feodor Chaliapin delightfully depicting the czar. Supporting were Gladys Swarthout, Elizabeth Kerr, Jose Mojica, Antonio Cortis, Virgilio Lazzari, Eduard Cotreuil, Augusta Lenska, Flora Perini and Romeo Boscacci. Giorgio Polacco took charge of the orchestra. There was great applause for the work of all the leaders and not a little cheering for Chaliapin at the close of the second scene in the second act.

LUCIA DI LAMMERMOOR

Toti dal Monte made her operatic debut here on the 13th in the Donizetti opera. She was vociferously recalled and made quite the success previously achieved in concert. Giacomo Rimini, Antonio Cortis, Jose Mojica, Virgilio Lazzari, Elizabeth Kerr and Lodovico Oliviero completed the cast. Frank St. Leger conducted.

THAIS

A practically sold-out house greeted Mary Garden at the Saturday matinee in *Thaïs*. There were rounds of applause at every opportunity. Others lending much to the cast were Jose Mojica, Eduard Cotreuil, Antonio Nicolich, Gladys Swarthout, Alice D'Hermonoy, Flora Perini and Gildo Morelato. Roberto Moranzone led the orchestra in some of the best work of the week.

MODERN MUSIC DEPICTED

A unique recital was given by Marion Rous at Central High School, February 2. Miss Rous talked on the modern music masters entirely, playing many recent compositions of Schönberg, Stravinsky, Milhaud, Poulenc, Honegger, Bela-Bartok, Scott, Malipiero and Dyer.

HOWARD UNIVERSITY ORCHESTRA HEARD

At the Lincoln Theater, February 4, the Howard University Orchestra, led by Dorcy T. Rhodes, gave a splendid concert that included the Beethoven Egmont overture, one movement of the Mozart G minor symphony and the Anthony and Cleopatra suite of Gruenwald. The soloist was Wesley I. Howard who was heard in Lalo's Symphonie Espagnole. He played with good tone, technical facility and intelligent interpretation. There was much applause for both the orchestra and the soloist at the finish.

LAST OF MORNING MUSICALES

Two artists unknown to this city were presented by Mrs. Lawrence Townsend at the closing concert of her series, February 4: Alexander Brailowsky, pianist, and Zlatko Balakovic, violinist. Mr. Brailowsky made a fine impression by his excellent work and was required to add several encores. Mr. Balakovic, too, proved satisfying to the extent of three extras. Miriam Allen accompanied.

KEEFER SINGS TO CAPACITY GATHERING

Whenever Flora Keefer announces a recital one can be sure of a crowded auditorium, so when the mezzo-soprano was scheduled for the afternoon program at the Grace Dodge Hotel, February 8, there were many who stood and many who could not gain admittance at all. Despite a severe cold, her usual good tones were in evidence and the careful phrasings, so much a part of her work, were but little interfered with. Durward Bowersox, assisting artist, provided a number of violin solos. His ability is exceptional and there were sundry recalls necessary. Mr. Bowersox likewise provided the obligatos for several songs rendered by Mrs. Keefer.

George H. Wilson, as usual, assisted with his splendid accompaniments.

DAMROSCHE BIDS ADIEU

Two concerts by the New York Symphony, February 16 and 17, drew large audiences to bid the popular Walter Damrosch this year's farewell.

The evening affair at Central included the Jupiter symphony of Mozart, probably never played better here; Liszt's Preludes; three excerpts from Debussy's Children's Corner suite, and a Strauss polka, the Dragon Fly. The customary analyses were forthcoming and were thoroughly enjoyable.

Beethoven's Choral Symphony was the feature of the following afternoon's recital. The vocal choirs were made up of the Rubinstein Club, the Church of the Covenant Choir, the Interstate Male Chorus and the Washington Choral Society. Helena Marsh, Ruth Rodgers, Charles Stratton and Fraser Gange, visiting soloists, took care of the individual parts.

DANCE PROGRAM BY THE DENISHAWS

Mrs. Greene brought Ruth St. Denis and Ted Shawn to Poli's, February 18, for their annual revue hereabouts. The program was new and included much interesting material. The creations set to the music of Eastwood Lane were perhaps the most attractive from every viewpoint.

NINTH FOR KOCHANSKI

Paul Kochanski, violinist, played for the ninth time in Washington on February 19, under the management of T. Arthur Smith, Inc. He was the perfect artist in all he attempted and drew volumes of plaudits from the many friends who gathered to hear him. Adept accompaniments were furnished by Gregory Ashman.

NOTES

At the League of American Penwomen's headquarters, on February 15, an interesting talk on the foremost contemporary women composers was given by Helen Fetter,

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music editor of the Evening Star. Several numbers in connection with the outlines were rendered by the Monday Morning Music Club. The names of Gena Branscombe, Lily Strickland, Pearl Curran, Mrs. H. H. A. Beach, Harriet Ware, Mana-Zucca and Fay Foster received the greatest portion of the review.

Dona Ghrey, dramatic soprano, and Ruby Gerard, violinist, were heard recently at the Army and Navy Club.

The program given at the last meeting of the Friday Morning Music Club, February 13, included vocal solos by Beatrice Goodwin, soprano, and Floyd Williams, tenor; violin excerpts by Mrs. Duff Lewis, and piano solos by Mabel Linton Williams.

Marie Sundelius and Elena de Sayn were the respective soprano and violin soloists at the Swedish Legation's recent musical.

February 22, Geni Sadero appeared at the Italian Embassy. The audience was large and discriminating and required the artist to respond to a number of recalls. The accompaniments were played by the composer as she sang.

Gertrude McRae Nash, pianist, has left for Seattle to join her husband, Walter Nash, now cello instructor at the Cornish School of Music.

The annual banquet of the Chaminade Glee Club was given at L'Aiglon Café, February 24. A large gathering of prominent musicians and critics attended in honor of the organization.

Julia Culbreth Gray, contralto, has been appearing throughout the South in costume recitals with much success.

Helen Gerrer, violinist, has left the city for several concerts in the New England States.

Sylvia Metcalf, soprano, returned to Washington last week after spending several seasons in Europe.

The soloist at the Lions' Club, February 11, was Eva Whitford Lovette, soprano.

T. F. G.

Vera Nette Reception for Edna Moreland

The pouring rain of March 1 did not prevent a large gathering at the reception given by Vera Nette to Edna Moreland in the Rafaelo Diaz studios, when the honor guest (soprano) and Harold Morris, pianist-composer, shared the program, with Mr. Riesberg as accompanist. Miss Moreland sang the aria from *Manon* (Massenet), the aria from *The Redemption* (Franck), and songs by Duparc and Sevarec, all in French, adding an American song as an encore. Her dramatic soprano voice rang forth in the arias, and the novel French songs had character. Mr. Morris played the Wagner-Liszt Liebestod and pieces by Debussy, Chopin, Gluck, and Guion. Messrs. Idele (violin) and Schmitt (cello) collaborated with composer and pianist Morris in his own trio, *A Rhapsody*. Everybody applauded everything with vim, and the Three Texans—Nette, Morris and Diaz—proved hospitable hosts.

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MUSIC ON THE PACIFIC SLOPE

SUCCESS OF SAN FRANCISCO CITY CONCERTS DUE TO HERTZ

J. E. Hayden, in Addressing Audience at Close of Third Series of Municipal Concerts, Pays Tribute to Symphony Conductor—Florence Easton Acclaimed—New Ensemble Stirs Interest—San Carlo Company Concludes Visit—Chamber Music Society Draws Large Audience—Ninth Symphony Concerts Please—Sunday "Pop" Enjoyed—Spalding Heard—Notes

San Francisco, Cal., February 25.—The all-Wagner program, with Florence Easton as soloist, through which Alfred Hertz led the San Francisco Symphony Orchestra, brought the third series of Municipal Concerts to a brilliant termination. During the intermission of this event, which took place at the Civic Auditorium the evening of February 10, Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, addressed the audience of approximately 10,000. Mr. Hayden, in his short discourse, paid Mr. Hertz the highest possible tribute by stating that the artistic and financial success of the city concerts was due to Mr. Hertz's genius as a conductor and musician as well as to his personality, radiant with kindness and magnetism, which has stimulated San Francisco with the love for the best in music.

Ever since Mr. Hertz has been at the helm of the orchestra, his name and a Wagner program have been so closely linked that the announcement of such a concert never fails to attract a capacity audience and assure a genuine musical treat. Upon this occasion, there was no reason for disappointment in either instance. The program which Mr. Hertz arranged was as follows: Prelude to Parsifal; Bacchanales from Tannhäuser; Elsa's Dream from Lohengrin; Florence Easton; Prize Song from the Mastersingers; Entrance of the Gods into Walhalla from the Rheingold; Hail! Hall of Song from Tannhäuser; Florence Easton, and Prelude and Love Death from Tristan and Isolde, Florence Easton.

Mr. Hertz understands Wagner and, judging from the spirit and fire of his performance, he conveyed the impression of loving this music with a profound devotion. Mme. Easton, who sang with tonal beauty and purity, fine expression and distinction, was heartily approved. Her Liebestod, especially, was interpreted with authority.

WIND INSTRUMENT ENSEMBLE OF SAN FRANCISCO

A new organization has come upon the artistic horizon in the form of the Wind Instrument Ensemble of San Francisco, whose personnel consists of H. Benkman, flute; C. Addimando, oboe; N. Zanmini, clarinet; E. Kubitschek, bassoon; Charles E. Tryner, horn; assisted by Isabelle Arndt, piano, and it is managed by Lulu J. Blumberg. The first appearance of this ensemble took place at the Hotel Fairmont on the evening of February 13 when a large and responsive audience gave these artists a hearty and enthusiastic reception. The chief purpose of the Ensemble is to afford the public the opportunity of hearing compositions scored for these various combinations of instruments, which are seldom, if ever, heard outside the drawing room. Practically all the members are affiliated with the San Francisco Symphony Orchestra, so that each is highly proficient on his chosen instrument and individually, as well as collectively, skilled in the art of ensemble playing. If this concert is any indication of the standard of their future concerts then the appearances of this Ensemble will be anticipated with much interest.

SAN CARLO OPERA COMPANY

With another fine performance of Aida on the night of February 14, featuring Bianca Saroya in the title role, and with Stella De Mette, Tommasini, Basiola and De Biasi singing the other principal characters, the San Carlo Grand Opera Company, which appeared here under the direction of the Elwyn Concert Bureau, concluded its two weeks'

engagement. Throughout the performances were on the same high plane which has always characterized the San Carlo productions and made their annual visits interesting and enjoyable.

RACHMANINOFF

Sergei Rachmaninoff appeared before a crowded house on February 15 when, under the management of Frank W. Healy, the composer-pianist gave his first recital here in two years at the Columbia Theater.

NOVELTIES AT SYMPHONY "POP" CONCERT

On the program of the seventh popular concert of the San Francisco Symphony Orchestra, directed by Alfred Hertz, at the Curran Theater, the afternoon of February 15, were three novelties—Svendsen's Zorahayda legend, Grieg's Sigurd Jorsalfar suite and Bottesini's concerto for violin and double bass, with Louis Persinger and Waldemar Giese as the soloists. Other items of interest were the second and fourth movements of Haydn's G major (Surprise) symphony; Pierne's Serenade; Schubert's The Bee and Weingartner's arrangement of Weber's Invitation to the Dance.

CHAMBER MUSIC SOCIETY

On the evening of February 17, in Scottish Rite Hall, the Chamber Music Society of San Francisco gave the fourth concert of its series and was greeted by the usual large and friendly audience. It is scarcely necessary to dwell upon the perfection of the Chamber Music Society's performance in detail. Suffice it to say that Messrs. Persinger, Ford, Firestone and Ferner were absolutely en rapport and they exhausted from each number, through their well conceived and intellectual readings, every concept of the composer.

FERNER SOLOIST AT NINTH PAIR OF SYMPHONIES

Mozart, Rubin Goldmark and Walter Ferner combined made the ninth pair of symphony concerts, given by the San Francisco Symphony Orchestra under the direction of Alfred Hertz, memorable events. These concerts took place at the Curran Theater on the afternoons of February 20 and 22. The performance of Mozart's G minor symphony was notable because of its fitness of proportion, depth of understanding and beauty of tone and phrase. Walter Ferner, principal cellist in the orchestra, was the soloist and played Lalo's D minor concerto. His playing was lovely in its finish, poise and executive facility. The richness of his tone and the emotional eloquence which Mr. Ferner is able to impart to his interpretations were at all times alluring. Goldmark's A Negro Rhapsody, heard here for the first time, was well received and proved clever and interesting, and Mr. Hertz and his men played it with gusto and virtuosity.

ALBERT SPALDING

Albert Spalding, the American violinist, was heard in recital on the evening of February 20. He was assisted at the piano by Andre Benoist.

NOTES

Mr. and Mrs. Stanislaus Bem gave a reception at the Hotel Whitcomb, making Flori Gough, a former pupil of Mr. Bem who carried off the first honors of the Conservatory of Paris at her graduation last June, the complimented guest. Several hundred guests greeted the young cellist and enjoyed the hospitality of the charming host and hostess.

Esther Mundell, vocalist and teacher, has returned home from New York, where she spent several months. During Miss Mundell's sojourn there she heard the debut recital of her pupil, Alice Rossiter, which took place in Town Hall.

The San Francisco Musical Club, Mrs. Horatio F. Stoll, president, held its last meeting the morning of February 19, when Louise Van Ogle, lecturer, gave an outline and analysis of the opera, Khovanschina, by Moussorgsky. Mrs. Van Ogle was assisted by Mrs. Cyrus Anderson, mezzo-soprano, and W. S. Morse, baritone.

Clarence Eddy, organist and head of the organ department of the Chicago Musical College, spent a few days here during this week en route to Los Angeles. Several of Mr. Eddy's friends gave him a luncheon at the Bohemian Club.

Mr. and Mrs. Gaetano Merola have returned to San Francisco from Europe. While abroad they visited the various music centers and heard the outstanding musical

events of the season. Mr. Merola states that he has a number of surprises in store for our opera season next fall which he will divulge in the near future. Both the conductor and his wife appear in the best of health and are happy to be back.

Charles R. Baker, who for the past three years has been doing the advance work in the interests of Anna Pavlova and her Ballet Russe, was in San Francisco this week.

C. H. A.

PORTLAND, ORE.

Portland, Ore., February 25.—Albert Spalding, violinist, under the direction of the Elwyn Concert Bureau, appeared in recital on February 23 at the Public Auditorium. Needless to say, he played superbly and won a triumph.

Mr. Spalding and Andre Benoist, his accompanist, were guests of honor at a luncheon given by the Fine Arts Club at the Benson Hotel. George F. Johnson presided. Mr. Spalding spoke on Americanism in Music.

On February 19 at the Public Auditorium, the Civic Music Club, which is a member of Frederic Shipman's chain of music clubs, presented the Portia Mansfield Dancers, who were received with marked favor. Grace Hastings, violinist, and Hazel Wheeler, pianist, furnished the music for the dancing. Solos were contributed by Helen C. Huke, soprano; Susie Michael, pianist, and Ernest Crosby, tenor, all of Portland. Helen Barlow Maris and Mrs. Fred L. Newton played the accompaniments.

The Apollo Club's second concert of the season took place on February 24, with William H. Boyer conducting. The club sang many beautiful numbers, including Grieg's Land Sighting and Huhn's Invictus. In short, it was a fine concert. The accompanists were Edgar E. Coursen and Wm. C. McCulloch, pianists, and Ralph W. Hoyt who was at the municipal organ. Mabel Riegelman, soloist, was unable to sing with the club because of illness.

At the last meeting of the New England Conservatory Club, Martha B. Reynolds, pianist, reviewed Frank Patterson's new opera, The Echo. Phyllis Wolfe and Agnes Watt sang selections from the opera.

The MacDowell Club met on February 17 when an attractive program was given by Dorothea Nash, pianist; Blanche Williams Segersten, soprano, and Frances E. Spaulding, dancer.

Susie Fennell Pipes, violinist; H. Goodell Boucher, tenor, and David Campbell, pianist, of the Ellison-White Conservatory, recently presented the following advanced students: Frances Gill and Maxine Telford, violinists; Irene Athey, soprano; A. E. Jeancion, baritone; Phyllis Hart and Elizabeth Moore, pianists.

E. Maldwyn Evans, baritone, has been appointed director of the choir of the Sunnyside Congregational Church.

J. R. O.

Dupré Master Classes in France

Playing before a packed hall at the New York Wanamaker Auditorium, Marcel Dupré gave his farewell recital on February 24 and sailed for Paris after a brief American season, during which he played recitals in over forty cities in the United States and Canada, including appearances with the Cincinnati and New York Philharmonic orchestras. Dupré will not return to America next season, but will devote himself to concert engagements in England and on the Continent, and to composition. His first master classes in Bach Interpretation and The Art of Improvisation are to take place in Paris from April to September, 1925. The improvisation lessons will be based on his new book now being published in Paris.

A New Grey Song Published

The Sam Fox Publishing Company has just put on the market a new song by Frank Grey, New York composer. The title is Little Bluebird of My Heart. It was only available a few weeks when Grey had an imposing list of artists who were already using the song or have promised to program it in the immediate future. A partial list includes Frances Alda, Lotta Madden, Anna Case, Anna Fitzsimons, Yvonne D'Arle, Suzanne Keener, Phradie Wells, Paul Althouse, Allen McQuhae, Joan Ruth, Marguerite Namara, Minnie Carey Stine, Idelle Patterson, Arthur Middleton, Mabel Corlew, Cecil Arden and others.

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Entire Audience Stands as Tribute to the Great Pianist's
 Fiftieth Anniversary—Sixteenth "Pop" Creates Unusual
 Interest—Brailowsky and Cecilia Hansen Presented
 by Mrs. Scott—Other Happenings

Minneapolis, Minn., February 23.—The twelfth regular concert by the Minneapolis Symphony Orchestra, on the evening of February 20, for more reasons than one proved a festive occasion. First it marked the triumphant return of the orchestra from a successful midwinter tour, then there was a favorite American pianist as soloist, and best of all soloist as well as orchestra, through their magnificent work, made the concert one of the high lights of the musical season. When Fannie Bloomfield-Zeisler stepped on the stage the audience spontaneously rose to its feet and accorded her tumultuous applause. It was a graceful tribute to the artist's fiftieth anniversary before the public. She gave an inspired performance of Chopin's F minor concerto and, after many recalls, played the scherzo from one of Liszt's concertos. Schubert-Liszt's Hark, Hark, the Lark was the final encore.

The orchestra, under Henry Verbruggen's authoritative baton, never played better and it would be difficult to decide which of the three orchestral works performed—the second Beethoven symphony, Weber's Freischütz overture or Schelling's Victory Ball—was rendered best. The audience showed its appreciation in no uncertain terms and Mr. Verbruggen and the orchestra were the recipients of enthusiastic acclaim.

SIXTEENTH "POP"

The sixteenth "Pop" concert offered a regular symphony program without a soloist and an unusually large attendance was in evidence. The main stay of the program was Tchaikovsky's Symphonie Pathétique wonderfully well played, while a repetition of Schelling's Victory Ball pleased mightily. By way of contrast the Gavotte from Gluck's Armide and a menuet by Boccherini for strings only were hugely enjoyed. In deference to Washington's Birthday the proper patriotic note was struck with Sousa's Stars and Stripes Forever. Sousa himself could not have infused more spirit into this popular favorite and, of course, it was vociferously re-demanded by the enthusiastic audience.

BRAILOWSKY

During the orchestra's absence, Mrs. Carlyle Scott attended to the city's musical needs with several high class attractions, among which was Alexander Brailowsky's second appearance here in the span of a few weeks. After the sensation created at his first appearance, it was no wonder that a sold-out house greeted him. At this recital, which took place on the afternoon of February 8, Brailowsky made a complete second conquest of Minneapolis. The many piano students in the audience were grateful for all the familiar things which made up the program exclusively.

CECILIA HANSEN

On the evening of February 13, Mrs. Scott presented Cecilia Hansen in a violin recital at the Lyceum Theater. This was another proof of Mrs. Scott's managerial acumen and fine judgment. That the audience was delighted could not be doubted after its enthusiastic approval of everything Miss Hansen played. She was compelled to add four extras at the end of the program.

NOTES

Due to sudden illness Florence Macbeth was prohibited from giving her scheduled recital on February 15, and in its place Mrs. Scott arranged a program by local artists on the shortest of notice. A meritorious program was offered by Inez Chandler Richter, soprano; Harrison Wall Johnson, pianist; Karl Scheurer, violinist, and Delphi Lindstrom, accompanist.

A greatly appreciated affair was the lecture-recital given by Nadia Boulanger at the music hall of the university on the evening of February 5. Mr. and Mrs. Carlyle Scott conferred a favor upon their many friends when inviting them to this treat. Mlle. Boulanger's subject, Modernism in Music, was delightfully handled and richly illustrated with selections on the piano and organ from Faure, Schoenberg, Bartok, Rousset and Malipiero.

An interesting event was the appearance of the winners in the contest held annually by the Thursday Musicals in concert on the morning of February 5, at the Garrick Theater. The young and promising artists sang and played the numbers which had brought them respectively first and second place or honorable mention. The vocalists were Clara Olson, Thelma Halvorsen, Mrs. R. B. Jones, Irene Heuer and Ruth O'Neil. The pianists were Ena Hamilton, Lillian Layden, Dorothy Powers and Dorothy Grace Johnson. There was only one violinist, Dorothy Humphrey. G. S.

Isadore Freed, Pianist, Teacher, Conductor

Isadore Freed, pianist, has had a busy season appearing in concert and teaching. Riva Hoffman, interpretative dancer, and Mr. Freed recently gave a joint recital before the Board of Governors of the Philadelphia Forum and were enthusiastically received.

On February 23, Frances Gregg, Martha Di Blasius, Emma Newman, Martin Newberger, Russel Johnson, Francis Leister and Robert Harding, pupils of Mr. Freed at the Curtis Institute of Music, Philadelphia, appeared in recital at the Institute.

The Orchestra of the Young Men's and Young Women's Hebrew Association of Philadelphia, of which Mr. Freed is the conductor, gave a successful concert on February 12 in conjunction with the "Y" Choral Society, Dr. Karl Schneider conductor. These organizations were formed a few months ago, and this was their first concert appearance, and a very creditable one it proved.

Ellis Clark Hammann a Busy Musician

Ellis Clark Hammann includes the following among the engagements he has filled this season: September 19, Rich-Kindler-Hammann Trio, Berkshire Festival, Pittsfield, Mass.; 20, organ recital, Philadelphia; October 17 and 20, private musicales, Philadelphia; November 2, joint recital with Louise Hunter, soprano, Berwyn, Pa.; 4, musicales at the Merion Cricket Club; 20, accompanist at recital of Helen McCoy, soprano, and George Hottel, tenor; 30, Friends of Music Society concert, Philadelphia; December 6, organ recital, Philadelphia; 10, Orpheus Club concert, Philadel-

March 19, 1925

phia; 14, (afternoon) Chamber Music Association, Bellevue-Stratford, Philadelphia; 14, private musicale with Thaddeus Rich, violinist; 15, accompanist for Ruth Breton, violinist, at the Monday Morning Musicals, Philadelphia; 22, musicale, Philadelphia; 28, joint recital with Thaddeus Rich, Haverford; 27, accompanist at recital of Mae Ebrey Hotz and Horatio Connell, Haverford, Pa.; January 12, accompanist for Ruth Rodgers, soprano, at the Monday Morning Musicals, Philadelphia; 25, Rich-Kindler-Hammann Trio, Chamber Music Association, Philadelphia; 28, Treble Clef concert, Bellevue-Stratford, Philadelphia; 30, accompanist at recital of Laura Evans-Williams, Welsh soprano.

Victor and Cedia Brault in Recital

Victor Brault, baritone, assisted by Cedia Brault, mezzo contralto, will give a song recital in Montreal at the Ritz-Carlton Hotel today, March 19. They will sing works by Gluck, Haydn, Handel, Purcell, Buononcini, Mozart, Schumann, Schubert, Fauré, Duparc, Debussy and Moussorgsky. On April 2 Mr. Brault will give a lecture-recital under the auspices of the Master Institute of United Arts of New York. He will speak on the human emotions revealed by music. He will be assisted by Cedia Brault.

S. Constantino Yon Surprised

Fifty of the most intimate friends of S. Constantino Yon attended a dinner given in his honor, on March 9, at Zucca's Restaurant, 118 West 49th Street, the occasion being the fiftieth anniversary of his birth. The banquet hall was beautifully decorated. There were two long tables with a cross table forming the letter U, Mr. Yon occupying the center position. An elaborate dinner was served, after which the guests adjourned to another room where they indulged in dancing until a late hour.

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For its third and final concert this season, the League of Composers announces the premiere performance in America of the famous Sette Canzoni of G. Francesco Malipiero, who has made a special arrangement of his work for the League. It will be conducted by Tullio Serafin of the Metropolitan Opera Company. Mr. Serafin, who is con-

piano, violin, viola, cello, bass, harmonium, trumpet, clarinet, flutes, bassoon and percussion.

While the Sette Canzoni is a work written about ten years ago, Malipiero's most recent phase will be represented by the Stagioni Italiche, his newly published composition for piano and voice—also a first performance. When revising his Sette Canzoni for the League from its original form for full orchestra, to one for chamber orchestra of twenty-four instruments, Mr. Malipiero forwarded the new work to the League expressing a wish that this be brought out at the same time.

The Sette Canzoni, which, literally translated, means seven songs, is an experiment by Malipiero in reviving the old pure Venetian form of opera, in which songs are employed as they are in life, as actual occurrences in dramatic settings, not as translations of speech. Each episode is built up around the song, the curtain raising and falling at the beginning and end of each dramatic climax. It represents the whole movement of the young modern composers of Italy to repudiate the more recent tradition of lyrical theatricalism with which their country has been identified during the last half century, and to revive classical and pure dramatic forms.

Of the seven scenes, four will be given, with Mme. Lucilla de Vescovi, Roman soprano; Richard Hale, baritone, and Alfred Rappoport, tenor.

The Sette Canzoni has been presented often in Europe, where the brilliant qualities of Malipiero have long been recognized. The Stagioni Italiche (Italian Seasons), is the work of last summer. Sonnets of Petrarch are used in this work, but it is not for voice accompanied by piano, but written equally for both. Mme. de Vescovi and Wilfred Pelletier will be its interpreters.

Franceska Kaspar Lawson on Tour

Franceska Kaspar Lawson is on tour giving eight recitals as follows: March 3, Albright College, Myerstown, Pa.; 5, Palmerton, Pa.; 7, Philipsburg, Pa.; 12, Bolivar, Pa.; 16, Connellsville, Pa.; 18, Kingwood, W. Va.; 20, Ravenswood, W. Va., and 24, Hinton, W. Va. Some of Mrs. Lawson's new engagements include June 23, Teachers' College, Greenville, N. C.; 26, Edgefield, S. C.; 29, Furman University, Greenville, S. C.; July 15, Teachers' College, Kutztown, Pa.

Seagle Doubly Busy

Oscar Seagle, concert singer and voice teacher, is spending this month in teaching at his New York studio, after returning from a short concert trip to the West where he appeared in a recital at the University of Missouri, Columbia, Mo., at Wichita, Kans., and at Lincoln, Neb., where, before the Teachers' Association he gave two demonstrations of three and one-half hours each to no less

FRANCESCO MALIPIERO.
A charcoal drawing by Maurice Sterne.

ducting this and another chamber orchestral work on the program, appears by courtesy of the Metropolitan Opera Company for the first time in this country outside the walls of that institution. His interest in the young Italian school of music is ardent, and Sette Canzoni he considers a landmark in its progress.

The program will be devoted to Malipiero and Paul Hindemith, whose new Kammermusik, Op. 24, Number 1, and string trio, op. 34, one of the outstanding works heard at Salzburg last summer, will be introduced to America. Mr. Serafin will conduct the first of these, which is for

than 700 teachers, illustrating the vocal art and the way to teach it.

On April 4, Mr. Seagle leaves for another concert trip that will include Macon, Mo., Salina, Kans., Monroe, La., Little Rock, Ark., and four Texas cities—Denton, Dallas, Amarillo and Nagadocia. On his way back to New York he will appear in his native city, Chattanooga, Tenn. Upon his return he will not reopen his New York studio, but go immediately to his summer musical colony at Schroon Lake, pausing only to give a recital at Troy, N. Y.

Flechter Instruments to Be Sold

An unusual event and an excellent opportunity for persons seeking bargains in violins, cellos, bows, etc., will take place Thursday, March 19, at the Plaza Art Auction Rooms, 5, 7 and 9 East 59th street, when the entire collections and appurtenances of the internationally known connoisseur and dealer, the late Victor S. Flechter, formerly in business at 500 Fifth avenue, will be sold at unrestricted auction. Mr. Flechter was established here for forty years and handled some of the best known instruments in the world. The collection to be sold consists of half-size, three-quarter, and full size German, Austrian, Italian, American and French violins, old and new, varied cellos, mandolins, lutes, bows, leather cases, etc. The auctioneer will be Edward P. O'Reilly. The sale is to begin at 2:30 p. m.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

The Little Opera Club was short lived. It came into existence on Thursday night, but by Saturday night had finished. Opera comique, particularly if it is in English, has to be very skillfully managed or it almost invariably ends in disaster.

Always in the spring there are great plans for opera, not only in big centers throughout the country but also locally, and after a few months reports come in that some of them have not turned out as promising as was expected. It takes several years to build up an organization which can withstand the ravages of the great expense attached to musical production. Cincinnati has made a success of its summer opera and so has St. Louis. Now New York is also to have its municipal opera in the capable hands of Josiah Zuro, who has long been associated with opera since the first days of the Oscar Hammerstein company at the Manhattan. The repertory which Mr. Zuro intends giving has not yet been announced, but that the venture will be a success with such a capable man in charge seems assured.

While writing of Mr. Zuro one cannot help but note the splendid success of the Sunday Symphony Society, which has Mr. Zuro as its conductor. This organization is in its second season and the free orchestral concerts at 12:30 on Sunday at the Criterion Theater have proven beyond the question of a doubt that there are hundreds of persons who enjoy that hour for their musical relaxation. The seventh concert was held on March 15, Marcel Salzinger being the soloist, singing two numbers—Song to the Evening Star and the Don Juan serenade. The Hon. Philip Berolzheimer, chamberlain of the City of New York, and Dr. George H. Gartlan, supervisor of music in the New York Public Schools, were the speakers. Mr. Berolzheimer is responsible for the appointment of Mr. Zuro as head of the Municipal Opera. The orchestra was heard in the Euryanthe overture, Schumann's fourth symphony in D minor and three short excerpts from Berlioz' Damnation of Faust. Estelle Liebling will be the soloist for the eighth concert on March 29 and the orchestra will play Hugo Riesenfeld's Romantic Overture.

Buster Keaton has arrived in New York to be present at the first showing of his new picture, Seven Chances, which is the feature at the Capitol Theater this week.

THE PICCADILLY

The program at the Piccadilly last week was an unusually large one—two feature pictures, musical numbers, and news. The Isle of Vanishing Men is the experience of some California scientists who went down to Dutch New Guinea to give an intimate picturization of the fast disappearing race of the Kia Kia Cannibals, and is presented by the author, William F. Adler. It is a novel and highly educational film. The prologue song to this picture was Far Across the Desert Sands, by A. W. Finden, sung by Harold Kravitt, basso. The setting was in conformity with the film. The other feature presented Tom Moore and Edith Roberts in On Thin Ice, the plot constantly holding the audience in suspense.

The overture was from Victor Herbert's Eileen and was effectively interpreted. Fredric Fradkin, conductor, played the popular Zigeunerweisen airs by Sarasate with subtle beauty and fine artistry. His rendition of this number met with such approbation that he was forced to encore, playing Drdla's Souvenir. An organ number played by John Hammond and the Piccadilly Pictorial News completed this very entertaining program.

THE CAPITOL

Particular interest was manifested by the large audiences all week at The Capitol by the personal appearance of one of America's leading musicians, Charles Wakefield Cadman. Princess Tsianna, the American Indian prima donna, sang two of Mr. Cadman's numbers, the Land of the Sky-Blue Water and the Canoe Song. Doris Niles interpreted the Wolf Dance from his Thunderbird suite and Gladys Rice and Joseph Wetzel sang At Dawning in duet form.

The orchestra, under the direction of David Mendoza, gave a spirited reading of selections from Madam Butterfly. Marjorie Harcom and Avo Bomberger sang two Neapolitan numbers, the old favorite, Sole Mio and Santa Lucia. Gambarelli, assisted by the ballet corps, danced a bright little number from Coppelia. The entire program was really most interesting. The feature picture, The Denial, had many good qualities, but with such a musical program most of the interest was centered in the latter.

THE RIVOLI

One of the most entertaining motion pictures shown on Broadway recently was that at the Rivoli last week—James Cruze's production of The Goose Hangs High. It was thoroughly interesting from start to finish, was human in

MUSICAL COURIER

its appeal and logical in its ideas, and is the sort of picture that makes one wonder why more of that type are not produced. The flapper and her college brothers had an opportunity here to prove that while the "younger generation" can be care-free and thoughtless at times, at least some of them are equal to the test when responsibilities are suddenly forced upon them.

The overture was the first Hungarian rhapsody of Liszt, with Hugo Riesenfeld and Willy Stahl alternating at the conductor's desk. There was admirable precision and balance in the performance of this number, and portions of it were played with zest, working up to a splendid climax. Riesenfeld's Classical Jazz was enjoyed as usual, following which came the Rivoli Pictorial and its news items of interest.

The Rivoli Quartet gave an appealing rendition of When You and I Were Young, Maggie. The setting for this was artistic, with its attractive old-fashioned parlor scene at the dusk of day. The costumes, too, were effective. The musical features also included a dance divertissement by Paul Oscar and La Torrecilla. The program was concluded with an Educational Comedy, Hello Hollywood.

THE RIALTO

The Thundering Herd, the main attraction at the Rialto last week, was the same as that shown at the Rivoli the week before. An interesting musical program surrounded the feature picture.

THE STRAND

At the Strand last week the program opened with a delightful performance of Goldmark's Sakuntala overture, played by the symphony orchestra. Following came a group of three so-called "Song and Ballet Pictures," presented on the new revolving stage. These included Kiss Me Again In My Dreams, composed and sung by Judson House, tenor, and well liked by the large audience; Villanelle, by Dell' Acqua, sung beautifully by Emily Day, coloratura soprano; Flower of the Snow, by Gruenberg-Brown, sung by Amund Sjovik, bass, and O'Katharina, danced by Mlle. Klemova, M. Bourman and Daks and The Ballet Corps. After all this appeared the Strand Male Quartet in two numbers—In the Candle Light (Brown) and Junita. The feature picture, Introduce Me, starring Douglas MacLean. The organ solo and Strand Review completed the program.

Y. M. C. A. Glee Club

The Y. M. C. A. is suggested as a potent agency for the increase of glee club singing, by the success of the first formal concert of the Glee Club of the West Side Y. M. C. A. of New York, February 26. Two dozen young men, residents of the Y. M. C. A. dormitory and of the city round about, presented a program of seven selections, which not only drew enthusiastic applause from the audience assembled in the West Side "Y" auditorium, but also elicited commendation from Clayton W. Old, president of the Associated Glee Clubs of America, who attended. Several branches of the association elsewhere in the country had organized singing, but the West Side concert, it is said, was the Y. M. C. A. glee club premiere for the Metropolitan District.

Mr. Old gave words to the vision the concert brought to him, of the various centers of the Y. M. C. A. throughout New York and eventually throughout the land, serving as one of the most effective means to bring men together for choral singing, which is "not only a recreation, an education, and an uplift to those who sing and to those who listen," but is also "a constant spring of good fellowship and real democracy." He broached to the Y. M. C. A. singers the possibility of their club's eventual membership in the Associated Glee Clubs.

The club began rehearsals last fall, and has practiced weekly under the enthusiastic leadership of Mary Browne, a musician who is one of the hostesses at the West Side Building. A piano soloist and two solo singers, including Miss Browne, filled out the concert program. The glee club numbers were varied, including Beethoven's Worship of God in Nature, Duna, and The World Is Waiting for the Sunrise.

Pennsylvania A. G. O. Meets

The sixty-fourth public service of the Pennsylvania chapter of the American Guild of Organists was held in St. Michael's Lutheran Church, Germantown, Philadelphia, on February 6. The pastor of the church, Rev. W. Karl Hemath, read the vespers service. The choir of St. Michael's Church, William T. Timmings, A. A. G. O., organist and choirmaster, rendered the service excellently.

The organ prelude, John E. West's fantasia in F, was played by Edward R. Tourison, Jr., organist of the Second Baptist Church, Germantown, and the organ postlude, the allegro movement from Mendelssohn's fourth sonata, was played by H. Gordon Thomas, assistant organist at St. Michael's Church. Frederick Stanley Smith, A. A. G. O., organist at Tabernacle Presbyterian Church, Philadelphia, played as a voluntary, the finale from his own sonata in A minor.

Two other numbers by Philadelphia composers were featured on the program. These were H. Alexander Matthews' interestingly written and devotional hymn anthem, Father, Once More Within Thy Holy Place, and Frances McCollins' descriptive and pleasing The Lord Is King. The choir which, under Mr. Timmings's able direction, has developed fine balance and clear phrasing and, so far as the women's voices are concerned, a singularly pure quality of tone, also sang Tertius Noble's Magnificat in G minor. The service was of high devotional and musical standard throughout, and was intellectually interesting because of an address by the Rev. J. F. Ohl, M. D., D. D., chairman of the committee on Church Music of the United Lutheran Church in America.

Dai Buell Arouses Interest

Among the many interesting reactions as a result of Dai Buell's series of five Recitals of Pianoforte Music With Interpretative Remarks, which are being given in New York and Boston, none are perhaps more impressive than the letters which she receives with so many varied requests.

One club president wrote asking for the definition of "Music," which Dai Buell gave in the second program of this series (Poetry and Musicians) and which has elicited no little comment about the country.

Another impressive "straw which points the way" is the fact that a whole club in Helena, Ark., devoted an after-

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FAMOUS RIALTO ORCHESTRA

RIVOLI THEATRE, BROADWAY at 49th St.

BEGINNING SUNDAY

"SACKCLOTH AND SCARLET"

with ALICE TERRY

RIESENFIELD'S CLASSICAL JAZZ

RIVOLI CONCERT ORCHESTRA

MARK STRAND

BROADWAY AT 47th STREET

BEGINNING SUNDAY

Corinne Griffith in "DECLASSE"

FAMOUS MARK STRAND PROGRAM

MARK STRAND SYMPHONY ORCHESTRA

JOSEPH PLUNKETT, Mng. Director

noon to the discussion of this artist's ideals in life and art, with a paper which was contributed by an impersonal member who had followed her career.

The versatility of the subject matter of this season's series, which ranges from the most colossal to the minutely delicate, has astounded even the most sophisticated. The fourth program, Liszt and Schumann (A Study in Friendship), which was given on March 4 in Boston and March 9 in New York, contained both the Sonata in B minor by Liszt and the Schumann Fantasie, with a discussion of their psychological relationship and that of their composers. The last for this season, Bach and Some Other Moderns, was given March 18 in Boston and will be repeated March 23 in New York, and perhaps because of its cryptic title and because of the well known devotion of Dai Buell to the music of Bach and her personal acquaintance with so many of the modern French and English composers, has aroused great interest. Many of those modern compositions were chosen for her by the composers themselves, and are being performed for the first time in American concert halls.

Interesting Program at Cincinnati Conservatory

Cincinnati, O., March 5.—Dr. Karol Liszniewski and Robert Perutz, both artist members of the Cincinnati Conservatory of Music faculty, gave an interesting program of sonatas for violin and piano in Conservatory Concert Hall on the evening of February 24. They were assisted by Julian de Pulikowski of the Cincinnati Symphony Orchestra and members of the violin faculty of the Conservatory. The program opened with the Sonata in G minor, op. 23, by Louis Vierne, the blind organist of Notre Dame. The second number was a suite in old style for two violins and piano, by Albert Stoessel, an American composer whose work was recently published by the Society for the Publication of American Music.

Vierne's sonata was given its first performance in Cincinnati, but the sonata in G major by Henryk Melcer was given its first performance in America. Dr. Liszniewski was a pupil of this eminent Polish composer, who is also a pianist of the highest attainments, having studied with Leschetizky in Vienna and concertized with great success in Europe.

Thum-Gleme-Lafarge Concert

On March 7, at Chickering Hall, an interesting program was given by Mabel Thum, soprano; Serge Gleme, tenor and violinist, and Maurice Lafarge, baritone and pianist.

Easton to Sing in Westchester

Contracts have just been signed for Florence Easton's appearance as soloist at the Westchester Choral Society Music Festival on May 16.

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WHERE THEY ARE TO BE

March 19 to April 2

ALCOCK, MERLE: Stillwater, Ky., Mar. 20.
 ALDA, FRANCES: Kansas City, Mo., Mar. 24.
 ALTHOUSE, PAUL: Philadelphia, Pa., Mar. 19.
 BACHAUER: Havana, Mar. 29, 31.
 BALOKOVIC, ZLATKO: Pittsburgh, Pa., Mar. 23.
 St. Louis, Mo., Mar. 29.
 BANNERMAN, JOYCE: Conneaut, Ohio, Apr. 2.
 BAROZZI, SCAROTE: Pittsburgh, Pa., Mar. 30.
 CHAMBER MUSIC SOCIETY OF SAN FRANCISCO: Watsonville, Cal., Mar. 23.
 San Francisco, Cal., Mar. 24.
 CHAMLEE, MARIO: Oklahoma City, Okla., Mar. 20.
 Fort Worth, Tex., Mar. 23.
 Chicago, Ill., Mar. 29.
 CHERKASSKY, SHURA: Miami, Fla., Mar. 23.
 Orlando, Fla., Mar. 27.
 CORTOT, ALFRED: Washington, D. C., Mar. 19.
 Philadelphia, Pa., Mar. 20, 21.
 Syracuse, N. Y., Mar. 23.
 Toledo, O., Mar. 25.
 Cleveland, O., Mar. 26-28.
 Brooklyn, N. Y., Mar. 29.
 CROOKS, RICHARD: Memphis, Tenn., Mar. 26.
 D'ALVAREZ, MARGUERITE: Buffalo, N. Y., Mar. 31.
 DENISHAWN DANCERS: Geneva, N. Y., Mar. 19.
 London, Ont., Can., Mar. 20.
 Detroit, Mich., Mar. 21.
 Erie, Pa., Mar. 23.
 Bradford, Pa., Mar. 24.
 Youngstown, O., Mar. 25.
 Akron, O., Mar. 26.
 Toledo, O., Mar. 27, 28.
 Schenectady, N. Y., Mar. 30.
 Allentown, Pa., Apr. 1.
 DIAZ, RAFAEL: Atlantic City N. J., Mar. 21.

EASTON FLORENCE: Winnipeg, Can., Mar. 23.
 Memphis, Tenn., Mar. 26.
 ENESCO, GEORGES: San Francisco, Cal., Mar. 20, 22.
 Portland, Ore., Mar. 31, Apr. 1.
 Astoria, Ore., Apr. 2.
 FLESCH, CARL: Philadelphia, Pa., Mar. 27, 28.
 FLONZALEZ, QUARTEL: Emporia, Kans., Mar. 19.
 New Orleans, La., Mar. 25.
 GALLI-CURCI, AMELITA: Sydney, Australia, Mar. 28.
 GARDNER, SAMUEL: Roselle, N. J., Mar. 31.
 GARRISON, MABEL: San Jose, Cal., Mar. 19.
 Vancouver, B. C., Mar. 23.
 Portland, Ore., Mar. 29.
 GIANNINI, DUSOLINA: Rochester, N. Y., Mar. 26.
 GIGLI, BENIAMINO: Rochester, N. Y., Mar. 26.
 GRADOOVA, GITTA: Cincinnati, O., Mar. 20, 21.
 New Orleans, La., Mar. 28.
 GRAINGER, PERCY: Meadville, Pa., Mar. 19.
 Pittsburgh, Pa., Mar. 20.
 Bridgeport, Conn., Mar. 22.
 Battle Creek, Mich., Mar. 25.
 Muskegon, Mich., Mar. 26.
 Allison, Mich., Mar. 27.
 Kokomo, Ind., Mar. 30.
 Madison, Wis., Apr. 1.
 Urbana, Ill., Mar. 2.
 HAGEMAN, RICHARD: Chicago, Ill., Mar. 23.
 HANSEN, CECILIA: Ottawa, Can., Mar. 23.
 Toronto, Can., Mar. 26.
 HEMPEL, FRIEDA: Scranton, Pa., Apr. 1.
 HESS, MYRA: Boston, Mass., Mar. 30.
 HILSBERG, IGNACE: Montreal, Can., Mar. 20.

MUSICAL COURIER

HINSHAW'S IMPRESARIO: Schenectady, N. Y., Mar. 23.
 Albany, N. Y., Mar. 24.
 HOUSE, JUDSON: Detroit, Mich., Mar. 24.
 HUGHES, EDWIN: Washington, D. C., Mar. 23.
 JERITZ, MARIA: Milwaukee, Wis., Mar. 20.
 Seattle, Wash., Mar. 24.
 Portland, Ore., Mar. 26.
 San Francisco, Cal., Mar. 29.
 Los Angeles, Cal., Mar. 31.
 Pasadena, Cal., Apr. 2.
 KIDLER, HANS: Chicago, Ill., Mar. 20, 21.
 LA CHARME, MAUD: Philadelphia, Pa., Mar. 25.
 LAND, HAROLD: Newark, N. J., Mar. 22, 29.
 Washington, Conn., Mar. 23.
 LANDOWSKA, WANDA: Pittsburgh, Pa., Mar. 19.
 LAROCHE, EARL: Bethlehem, Pa., Mar. 31.
 LAWSON, FRANCESKA KASPAR: Ravenna, W. Va., Mar. 20.
 Hinton, W. Va., Mar. 24.
 LEGINSKA, ETHEL: Syracuse, N. Y., Mar. 21.
 Chicago, Ill., Mar. 22.
 Newburgh, N. Y., Mar. 25.
 LETZ QUARTET: Flushing, L. I., Mar. 27.
 LUCCHESE, JOSEPHINE: Denver, Colo., Mar. 19-31.
 St. Louis, Mo., Mar. 23-28.
 MACMILLEN, FRANCIS: Sedalia, Mo., Mar. 19.
 MAIER AND PATTISON: Louisville, Ky., Mar. 20.
 Washington, D. C., Mar. 24.
 Pittsburgh, Pa., Mar. 27-28.
 LILLEY, O., Mar. 20.
 McSLE, KATHRYN: Atlanta, Ga., Mar. 21.
 MELIUS, LUILLA: Madrid, Spain, Mar. 19-Apr. 2.
 MERO, YOLANDA: Lowell, Mass., Mar. 24.
 MERRILL, LAURIE: Asheville, N. C., Mar. 19.
 MIDDLETON, ARTHUR: Detroit, Mich., Mar. 24.
 Fall River, Mass., Mar. 29.
 MILLER, MARIE: Ramsey, N. J., Mar. 20.
 WARE, HARRIET: Asbury Park, N. J., Apr. 2.
 WHITEMAN'S ORCHESTRA: Minneapolis, Minn., Mar. 25.
 WHITTINGTON, DORSEY: Greenville, S. C., Mar. 23.
 New Brunswick, N. J., Mar. 27.
 Washington, D. C., Mar. 29, 30.
 Baltimore, Md., Mar. 31.

MORGAN, RHYS: Detroit, Mich., Mar. 21.
 N. Y. STRING QUARTET: Chicago, Ill., Mar. 22.
 Elyria, O., Mar. 23.
 St. Louis, Mo., Mar. 26.
 N. Y. TRIO: Buffalo, N. Y., Mar. 30.
 NOVAES, GUIMAR: Buffalo, N. Y., Mar. 31.
 PATTON, FRED: Philadelphia, Pa., Mar. 19, 26.
 PETERSON, MAY: Manitowoc, Wis., Mar. 24.
 PONSELLE, ROSA: Sacramento, Cal., Apr. 2.
 RESNIKOFF, VLADIMIR: Rochester, N. Y., Mar. 19.
 RODGERS, EMMA: Ridgewood, N. J., Mar. 20.
 SALZEDO, CARLOS: Ridgewood, N. J., Mar. 20.
 SCHELLING, ERNEST: Philadelphia, Pa., Mar. 21.
 Bonton, Miss., Mar. 28.
 SCHIPA, TITO: Wichita, Kans., Mar. 25.
 SCHMITZ, E. ROBERT: Kansas City, Mo., Mar. 19.
 Chicago, Ill., Mar. 22.
 St. Paul, Minn., Mar. 23.
 Birmingham, Ala., Mar. 26.
 SCHOFIELD, EDGAR: Montevallo, Ala., Mar. 28.
 SIMONDS, BRUCE: Gulfport, Miss., Mar. 30.
 SMITH, ETHELYNDE: Columbia, Pa., Mar. 21.
 Harpers Ferry, W. Va., Mar. 26.
 Basic, Va., Mar. 28.
 Allentown, N. C., Mar. 31.
 STAHL, EVA: Philadelphia, Pa., Mar. 19.
 SUNDKLUS, MARIE: Lock Haven, Pa., Mar. 24.
 THORNTON, RENEE: Chicago, Ill., Mar. 23.
 VREELAND, JEANNETTE: Pittsburgh, Pa., Mar. 20.
 WARE, HARRIET: Fall River, Mass., Mar. 29.
 WHITTINGTON, DORSEY: Greenville, S. C., Mar. 23.
 New Brunswick, N. J., Mar. 27.
 Washington, D. C., Mar. 29, 30.
 Baltimore, Md., Mar. 31.

NEW YORK CONCERT ANNOUNCEMENTS

THURSDAY, MARCH 19
 Philharmonic Orchestra, evening..... Carnegie Hall
 Washington Heights Musical Club, evening..... Town Hall

FRIDAY, MARCH 20
 Philharmonic Orchestra, afternoon..... Carnegie Hall
 Music School Settlements, evening..... Carnegie Hall

SATURDAY, MARCH 21
 Rachmaninoff, piano recital, afternoon..... Carnegie Hall
 Children's orchestra concert, morning and afternoon..... Aeolian Hall
 Ada Leibow, piano recital, evening..... Aeolian Hall
 International Ladies' Garment Workers Chorus, evening..... Town Hall

SUNDAY, MARCH 22
 Philharmonic Orchestra, afternoon..... Carnegie Hall
 New York Symphony Orchestra, afternoon..... Aeolian Hall

Edwin Hughes, piano recital, evening..... Aeolian Hall
 Society of the Friends of Music, afternoon..... Town Hall

MONDAY, MARCH 23
 Elisabeth Rethberg, piano recital, afternoon..... Aeolian Hall

Anita Atwater, song recital, evening..... Aeolian Hall

George Copeland, piano recital, evening..... Town Hall

TUESDAY, MARCH 24
 Philadelphia Orchestra, evening..... Carnegie Hall

Olga Steen, piano recital, afternoon..... Town Hall

Vera Jackles, piano recital, evening..... Carnegie Hall

WEDNESDAY, MARCH 25
 Frieda Hempel, song recital, evening..... Carnegie Hall

Amy Evans, song recital, evening..... Aeolian Hall

Music School Settlement, evening..... Carnegie Hall

THURSDAY, MARCH 26
 New York Symphony Orchestra, afternoon..... Carnegie Hall

Philharmonic Orchestra, evening..... Carnegie Hall

Winifred MacBride, piano recital, afternoon..... Aeolian Hall

Hilda Kramer and Dorsey Whittington, evening..... Aeolian Hall

FRIDAY, MARCH 27
 Josef Hofmann, piano recital, afternoon..... Carnegie Hall

Philharmonic Orchestra, evening..... Carnegie Hall

La Forge-Berrien Noonday Musicals..... Aeolian Hall

Lillian Fuchs, violin recital, evening..... Aeolian Hall

Van Vliet Chamber Music Concert, evening..... Rumford Hall

SATURDAY, MARCH 28
 Josef Hofmann, piano recital, afternoon..... Carnegie Hall

Philharmonic Orchestra, evening..... Carnegie Hall

Blind Men's Improvement Club, evening..... Aeolian Hall

Louis Bailly, violin recital, afternoon..... Town Hall

SUNDAY, MARCH 29
 Isa Kremer, evening..... Carnegie Hall

New York Symphony Orchestra, afternoon..... Aeolian Hall

Concert by pupils of Ameria Perucci, evening..... Aeolian Hall

Miles Case, Boyd, piano recital, afternoon..... Town Hall

Schumann-Heink, song recital, afternoon..... Metropolitan Opera House

MONDAY, MARCH 30
 Beniamino Gigli, song recital, evening..... Carnegie Hall

Katherine Bacon, piano recital, evening..... Aeolian Hall

TUESDAY, MARCH 31
 Denishawn Dancers, afternoon and evening..... Carnegie Hall

Muri Silba, piano recital, afternoon..... Aeolian Hall

Wanda Landowska, piano and harpsichord recital, evening..... Aeolian Hall

D. J. Puttermann and Hazomin Choral Society, evening..... Town Hall

Associated Glee Clubs, evening..... Metropolitan Opera House

WEDNESDAY, APRIL 1
 Philharmonic Orchestra, evening..... Carnegie Hall

Myra Hess, piano recital, evening..... Aeolian Hall

American Orchestral Society, evening..... Carnegie Hall

American Artists to Appear Abroad

Eric Simon, of the Wolf and Sachs Bureau, Berlin, who has been on a visit to this country for the two or three months past, sailed for home last Saturday. Before he went he told the MUSICAL COURIER some interesting things about the visits of American artists to Europe which will take place under the direction of his Bureau. Dusolina Giannini, young soprano, who has had such rapid success, will give two recitals in Berlin, on May 11 and 18. Anna Case is also going over for her first professional visit abroad. She will sing in Amsterdam on May 7, later giving two recitals in Berlin and one each in Hamburg and Munich. Richard Crooks, brilliant young tenor, is due for a series of three recitals as his introduction to European audiences, at Vienna on May 25, Munich on May 27, and Berlin on May 29. Sophie Braslau is another who is going over; she will sing in Berlin the end of May.

An artist who has become almost an American by adoption, Beniamino Gigli, the Metropolitan tenor, who made a phenomenal success on his first visit to Germany last year, will appear there again, singing first at the Staatsoper in Berlin on May 5. Between that time and May 20 he will appear six times as guest and then will sing in concert and opera in other cities in Germany until the end of June. Directly afterwards he will sail for Buenos Aires to be the principal tenor of Walter Mocchi's annual season there at the Teatro Colon.

Mr. Simon, as soon as he reaches Berlin, will try to arrange the dates for Furtwängler's concerts there and in Leipzig next summer in such a way that he will be able to return to New York for another short season with the Philharmonic Orchestra next winter.

LECTURE-RECITALS ON INTERNATIONAL LIEDER
 M. Victor Brault at Queen's Hall, Festival Ravel, Londres . . . one would not have missed that beautiful diction for words, and one does not often hear such thorough understanding of poet and composer.—*The Times, London*
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I SEE THAT—

Cleveland is to have a \$2,500,000 building devoted to music. Owing to political reasons the Goldman Concert Band probably will not play in Central Park this summer. The Music Teachers' National Association will convene in Dayton, Ohio, in December. Victor S. Flechier's unusual collection of instruments will be sold at auction today, March 19. Constantine Petropoulos, pupil of J. H. Duval, made a hit at the Bologna Opera. Voice trials for admission to the Choral School of the Metropolitan Opera will close on March 28. Ruth St. Denis, Ted Shawn and company will end their season in Boston on April 4. The von Doenhoff Trio, all under ten years of age, will appear at a Liederkranz concert. The Fraternal Association of Musicians has reelected Louis Sajous, president. Giannini will sail for Havana on April 4 and for England on April 29.

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The Secrets of Svengali "are still going strong." Henry Cowell was the guest of honor at a recent meeting of the Clarence Adler Club. The Dresden Philharmonic Orchestra has been forced to disband for the present. Josephine Lucchese is becoming known as "The American Nightingale." Gladys Axman has gone to Chicago to sing with the San Carlo Grand Opera Company. Samuel A. Baldwin was honored at his 1,000th organ recital at the City College. Ernest Davis has been tendered a real contract for a concert over the radio. Maurice Dumesnil will teach at his Paris studios next summer. The Garden of Mystery, a new opera by Charles Wakefield Cadman, will be given at Carnegie Hall, March 20. The Tolleson Trio appeared at both the Hunter College and People's Chamber Music concerts last week. Kochanski sails for Europe May 16, to fulfill important engagements abroad. The New York Symphony Orchestra will give its Sunday afternoon concerts next season in the new Mecca Temple.

Merle Alcock has postponed her European trip until the end of May in order to fulfill engagements here. Harold Samuel, English pianist, will give three recitals in New York and Boston next season. A crossword puzzle by Warren Storey Smith appears on page 41. The Alviene University of Arts has established a miniature Vienna Royal Academy Opera department under the direction of Jules Schwarz. Peggy Albion will present the Wolfsohn series of concerts in Washington, D. C. William A. C. Zerffi, on page 18, discusses pseudo-psychology and its effect upon the study of singing. The Vienna State Academy of Music has been transformed into a State High School for Music. Edith Taylor Thomson has presented many of the world's greatest artists during her ten years as concert manager in Pittsburgh. Mana-Zucca's works continue to be featured by concert artists. Ralph Angell is on tour with Anna Case. It is reported that Pierre Monteux has been offered the post of conductor of the Monte Carlo Opera. Felix Salmond is finding an extraordinary growth of interest in the cello as a solo instrument. The Wind Instrument Ensemble is the name of a new organization in San Francisco. Walter Damrosch is celebrating his fortieth year as conductor of the New York Symphony Orchestra. Deems Taylor has been commissioned to write an opera to be produced at the Metropolitan in 1926-27. The League of Composers will give the first performance in America of Malipiero's Sette Canzoni. Le Tenor Masque has doffed his mask; he is Weyland Echols. Famous musicians coach with Estelle Liebling, among them Frieda Hempel and Maria Mueller. It is fifty years since Carmen was first produced.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

HOW TO PRONOUNCE

Zathurecky, Zar-too-resh-ke.
Novae, No-vah-es.
Stojowski, Sto-e-ov-ske.
Gogorza, Go-gow-zah.
Paderewski, Fahd-er-eh-ske.
Leginska, the "g" is hard.

EDWARD A. MACDOWELL'S WORKS

"Would you be kind enough to give me a list of Edward A. MacDowell's works?"

Write to Arthur P. Schmidt, 128 Boylston Street, Boston, Mass., who publishes practically all the MacDowell compositions. He will be glad to supply you with such a list.

FRIEDA HEMPEL'S ADVICE

"I have just been reading some advice that Frieda Hempel has been giving out about music, particularly singing, and would like to ask if you agree with what she says. Does it require so much study and work to become a singer, and must one continue to practice even after the voice is trained? How many years does it take to become sufficiently proficient to begin a public career? I know that Miss Hempel is a noted singer who has had great success, but her advice sounds as if singing was an exacting career to enter upon."

The advice of Frieda Hempel is so valuable for the intending vocalist that there should be a copy of her words in every studio, and a copy given to every pupil who does not appreciate the necessity of long and continuous study. As a matter of fact, from six to ten years are not too many to give to the preparation for public work, yet that time seems to be begrimed by the majority who want a "royal road" to learning. Great singers do not consider their education finished with a public appearance. They know there must be constant work to keep the voice in condition. Coaching with an expert forms part of the life even of the greatest artists. If you intend becoming a really great singer, you will find it is a life work. A singer is a student from first to last. Take the advice Miss Hempel gives if you want to make a success!

TO FORM A CLUB

"We are talking about forming a music club in our little town, but would like to ask some questions. We are all young people, just graduated from high school, and are not sure whether we know enough about music and its history to make an organization of any educational value, or even of social enjoyment. For one reason or another we all appear to be more interested in sacred music at present than any other. Do you think that would be a good subject to commence with?"

Your suggestion about sacred music seems an excellent one, for in that way you can practically start with the beginnings of music, so much having been written for the churches, or religious services. If you study that subject thoroughly, you have a fine foundation for building up a substantial education and knowledge of music and its history. Of course you are not too young to form a serious organization; it depends upon whether you intend to make a serious study of your subject. In organizing your club have it officered well, have rules to be followed in its work, and make it a serious affair that will last into the years, as far as you grow older you can see the benefit it has been to you and to others. Arrange to form a library. Even if you only can afford a few books the first year. Get standard works on music as a reference library is very essential, particularly if you are in a small town without the facilities furnished by a large library. You should find your little club of great pleasure and benefit, and it is an example that could well be followed by more young people "just graduated from high school." You still have the habit of study, which is so often lost after leaving school as so many drop all interest in educational matters.

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